

Empire's Jussie Smollett
PIONEER! HEARTTHROB! AND THAT VOICE!
P.24

All About Adele's Smash
"HELLO," IT IS YOU WE'VE BEEN LOOKING FOR!
P.22

NOV. 6, 2015 • #1388

Entertainment WEEKLY

Holiday Movie Preview!

The
Scoop on

45

New Films
INCLUDING

SISTERS'
TINA FEY
AND
AMY
POEHLER

AND

WILL SMITH'S
CONCUSSION

HUNGER GAMES:
MOCKINGJAY—PT. 2

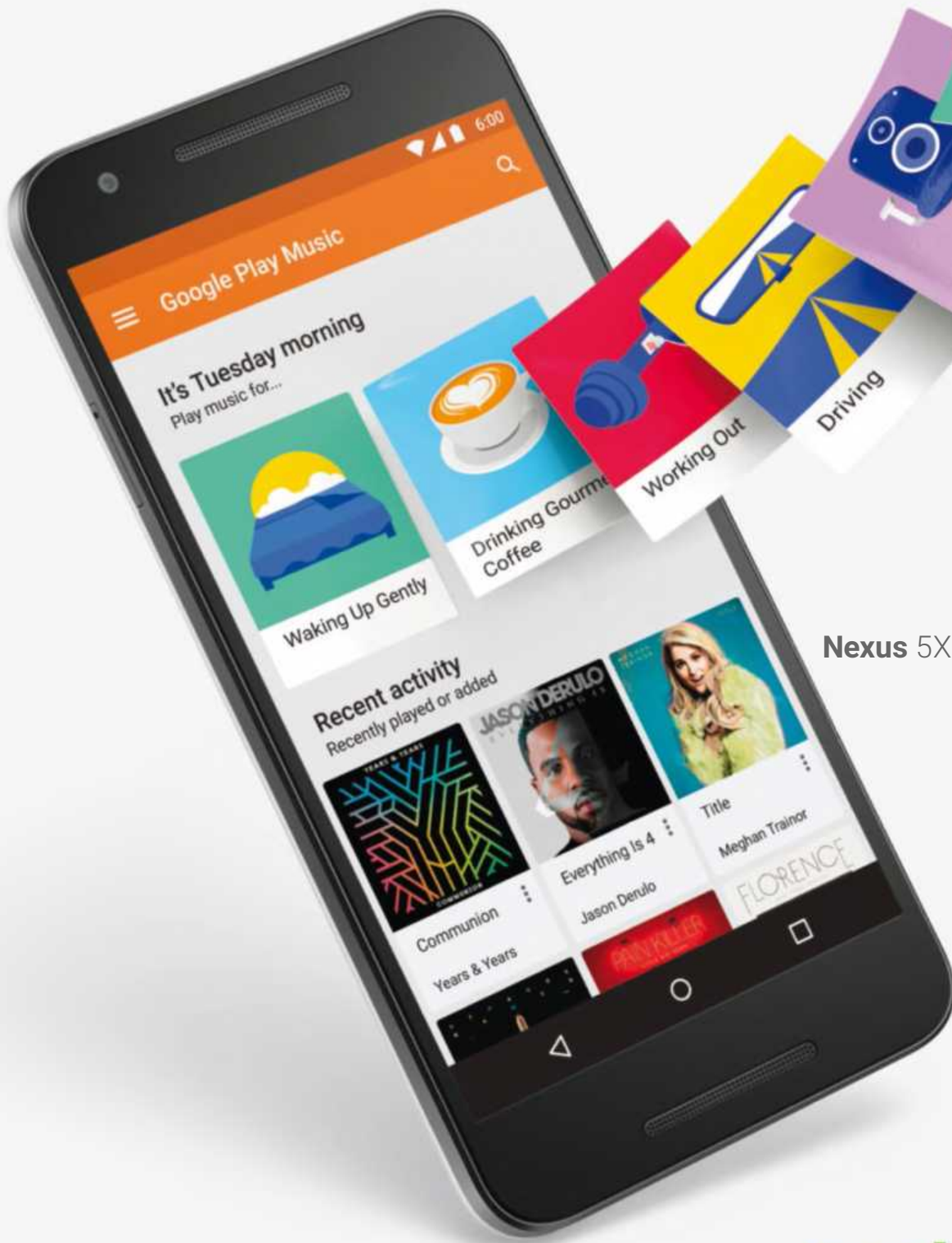
STAR WARS:
THE FORCE AWAKENS
(DUH, LIKE WE'D
LEAVE THAT ONE OUT)





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THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Grant Gustin



2



3



4



5

1

2

3

4

5

TV THE FLASH

● Barry Allen (Grant Gustin) may be the man who saved Central City, but in the colorful, high-octane series' sophomore season, he's met his match with wormholes, parallel universes, and a nasty new big bad intent on destroying the scarlet speedster himself. (*The CW*, 8 p.m., Tuesdays)

MUSIC "HELLO," Adele

● It's been more than four years since her last album, *21*, but Adele still knows how to find beauty in devastation. She tackles heartbreak as tenderly as ever on "Hello" with her soaring voice—and raises expectations even higher for 25, slated to drop Nov. 20.

TV FRESH OFF THE BOAT

● The Huangs may no longer be fish out of water (they've met Shaq, which means they've made it), but the brilliant family comedy has returned funnier, sweeter, and, yes, fresher than ever. (*ABC*, 8:30 p.m., Tuesdays)

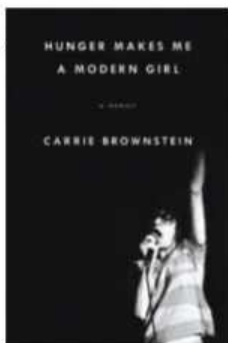
STAGE BroadwayHD.com

● If Shakespeare had high-speed Internet, he'd binge Broadway shows—including the 2013 revival of *Romeo and Juliet*—on the new streaming site that ushers theater out of New York and London. It's pricey (\$14.99 per month), but a promising sign of Broadway's entrée into the digital age.

DIGITAL @JORDANKPAUL on Periscope

● While the live video app Periscope already boasts a bunch of celebrity users, there are also emerging breakout talents, including Jordan K. Paul, who's charming viewers with his random observations and high-energy dance parties.

6



7



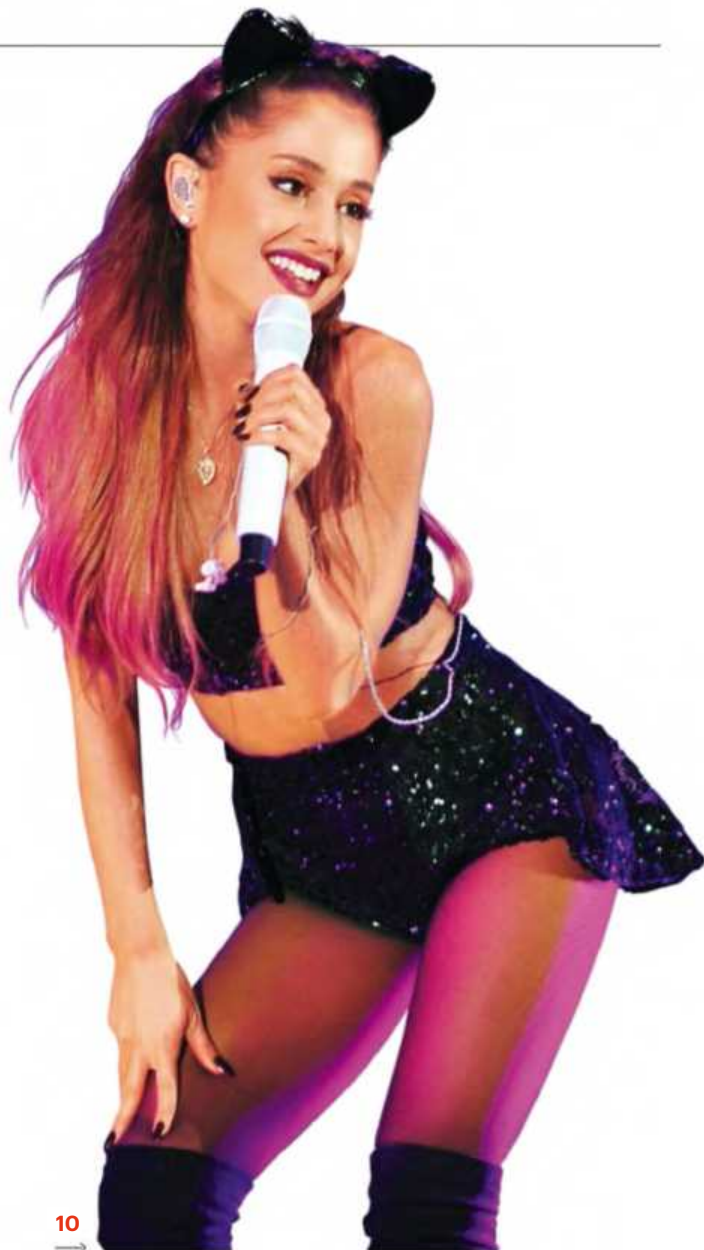
8



9



10



6

BOOKS

HUNGER MAKES ME A MODERN GIRL, by Carrie Brownstein

• As a Sleater-Kinney rocker and *Portlandia* star, Brownstein has performed on many stages, but she finally takes us behind the scenes in her bracing memoir, revealing her personal and creative roots.

7

BOOKS

THE EXPLORERS GUILD, by Kevin Costner, Jon Baird, and Rick Ross

• Part narrative, part graphic novel, this thrilling adventure tale resembles the work of Robert Louis Stevenson, not just in subject but with its gorgeous design and browned pages.

8

GAMES

HALO 5: GUARDIANS

• Master Chief returns in a bombastic campaign that sees him being hunted by fellow Spartans. The brand-new Warzone mode features epic 24-player matches with AI-controlled enemies that are sure to keep your trigger fingers busy. (Rated T; Xbox One)

9

MOVIES

THE DIPLOMAT

• David Holbrooke directs this documentary about longtime American diplomat Richard Holbrooke, who was also his father. The film is both a gripping exposé of closed-door international dealings and a son's attempt to understand his parent's legacy. (HBO, Nov. 2 at 8 p.m.)

10

MUSIC

"FOCUS," Ariana Grande

• The pop star bounces back from #Donutgate with this insanely catchy anthem, which marries massive marching-band horn hooks with Grande's gale-force pipes.



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THE ALL-NEW
TACOMA



Alec Baldwin
and Will Smith
star in *Concussion*
(out Dec. 25)

MELINDA SUE GORDON

FEATURES

22 Adele

Inside the making of the singer's smash new single, "Hello"—and the top secret sessions for her long-awaited album, 25.

BY KYLE ANDERSON

24

Jussie Smollett

The child star-turned-Lyon cub is emerging as *Empire's* clear heir to the throne.

BY TIM STACK

28

Tina Fey & Amy Poehler

The funny ladies light up the holiday movie season—and our lives—playing odd-couple siblings who vow to throw the rowdiest (and wrongest!) house party ever in *Sisters*. Bad choices never looked so good.

BY SARA VILKOMERSON

34

Holiday Movie Preview

From *Star Wars* to *The Hunger Games*, your exclusive guide to the coolest (and coldest!) films hitting theaters this season.

NEWS AND COLUMNS

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The Must List

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The Bullseye

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ON THE COVER

Tina Fey and Amy Poehler photographed exclusively for EW by Ruven Afanador on Oct. 9, 2015, in Los Angeles

STYLING: CRISTINA EHRLICH/
THE ONLY AGENCY; FEY'S
HAIR: RICHARD MARIN/
CLOUTIER REMIX/ROSSANO
FERRETTI HAIR SPA; MAKEUP:
MAI QUYNH/ARMANI/
STARWORKS GROUP;
POEHLER'S HAIR: LONA VIGI/
STARWORKS GROUP; MAKEUP:
NICK BAROSE/THE WALL
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THE WEEK'S
BEST

Sound Bites



**TWEET
OF THE
WEEK**
Hollywood
fun fact:
actresses
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"Have you ever done things that made you feel afraid of yourself afterward? Have you ever been covered in so much blood that you didn't know if it was yours, or walkers', or your friends'?"

—Michonne (Danai Gurira) on *The Walking Dead*

"Hi, would you like some butter with your eye rolls?"

—Carol (Kristen Schaal), responding to Erica's (Cleopatra Coleman) hostility toward her, on *The Last Man on Earth*

"Instagram has released a new app that creates one-second videos.... So finally, the proper format to release the Conan O'Brien sex tape."

—Conan O'Brien on *Conan*

"I haven't had this much fun spending the night with a woman...hell, ever!"

—Cyrus (Jeff Perry), drinking with Mellie (Bellamy Young), on *Scandal*

"We can't send agents into terrorist cells if they can't survive a cocktail party."

—Miranda (Aunjanue Ellis), during an undercover challenge, on *Quantico*

"Dr. Mayer has exceptional bone structure and perfect facial symmetry."

—Brennan (Emily Deschanel), when asked by Oliver (Brian Klugman) if the new doctor (Betty White) is hot, on *Bones*

"I'm not a loser, I'm a quitter!"

—Richie Lantz (Bill Murray), to his lover and business partner Merci (Kate Hudson), in *Rock the Kasbah*

AMRAM: TAMMY PEREZ/GETTY IMAGES; GURIRA: GENE PAGE/AMC; SCHAL: JORDIN ALTHAUS/FOX; O'BRIEN: JOE PUGLIESE/TBS; ELLIS: PHILLIP BOSSE/ABC; PERRY: CRAIG SJODIN/ABC; MURRAY: KERRY BROWN; DESCHANEL: FOX



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IT WAS THE FEST OF TIMES...

LAST WEEKEND WE threw our first-ever EW Fest, a celebration of the best of pop culture, held at Industria Superstudio in New York City. And to borrow a quote from preeminent nightlife expert Stefon from *Saturday Night Live*, EW Fest had EVERYTHING: appearances from Taraji P. Henson, Jussie Smollett, Lea Michele, Kathy Bates, the Band Perry, and Aziz Ansari, to name a few. If you missed any of the action, head over to EW.com to watch the panel discussions and Q&A's or tune in to EW Radio on SiriusXM Channel 105 to hear the audio. Special thanks to our presenting sponsor LG OLED TV, as well as the EW staffers who worked so tirelessly to produce the festival: our marketing and events teams led by **Christy Bellina**, **Cara Gorman**, and **Lisa Simpson**; our design team led by **Tim Leong** and **Keir Novesky**; and deputy editor **Meeta Agrawal** and senior editor **Bill Keith**. Hope to see you at next year's event!

Henry

HENRY GOLDBLATT
EDITOR

EW editor Henry Goldblatt with *Scream Queens'* Keke Palmer and Lea Michele



Palmer, Michele, Emma Roberts, Matt Bomer, Kathy Bates, Ryan Murphy, and EW senior writer Tim Stack



▲ The Band Perry



▲ *Empire's* Jussie Smollett and Taraji P. Henson



▲ Aziz Ansari

*This Season
Count On
Holiday Party
Shenanigans*

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News+Notes



THE EMPIRE EFFECT

Why TV Is (Finally) Courting the Latino Audience

The success of Fox's *Empire* has caused networks to pay attention to underserved audiences—and they're all chasing the next powerhouse hit. By Lynette Rice



AT FIRST GLANCE, NBC's upcoming comedy *Hot & Bothered* (working title)

looks like a typical network sitcom. There's a producer, quick-witted writers, and a snowy-haired director of photography—every one of them a white man or woman. But over on the soundstage, the cast of the show about life on a Mexican telenovela is a rarity: The actors are all Hispanic.

"There is definitely progress being made with shows reflecting what the audience is," says star Eva Longoria, who exec-produces *Hot & Bothered*, as well as *Devious Maids* for Lifetime. "I created the first all-Latina cast on *Devious Maids*. The fact that I'm doing it again [with another network] should be applauded."

It should also be credited, at least in part, to *Empire*. Ever since Fox proved that a drama with an all-black lead cast can have universal appeal (and big ratings), networks are eager to find out if the same thing can happen with Hispanics. At NBC, Longoria is also developing a drama about a Latino-owned casino, while Brian Grazer is working on a series about Cuban-born brothers in Miami. ABC has booked comedian Gabriel "Fluffy" Iglesias—last seen on the short-lived *Cristela*—to write and star on a sitcom about his life. And Fox is developing an *Urban Cowboy* reboot featuring *The Voice* contestant Bryana Salaz, along with a *Romeo and Juliet*-type drama set in the world of Spanish-language radio.

"It's a whole universe hiding in plain sight," says writer Eduardo Cisneros of the latter, his first English-speaking project. "Spanish-language radio is a powerful industry, but nobody really talks about it."

Any doubts about the power of the Hispanic audience should have been wiped away in June when Donald Trump's divisive comments on immigration prompted Univision to dump the Miss USA pageant, which

Trump co-owned with NBCUniversal until the conglomerate severed ties with the presidential candidate too. Yet no broadcast network has successfully launched a program with a predominantly Hispanic cast since ABC debuted *George Lopez* in 2002.

It hasn't been for a complete lack of effort: ABC tried and failed last season with *Cristela*, and The CW just began season 2 of *Jane the Virgin* with Golden Globe winner Gina Rodriguez—though its Oct. 12 premiere was down 34 percent to a mere 1.04 million viewers. The only networks to consistently feature programming with all-Latino casts are Univision and Telemundo, which sometimes beat the Big Four in certain U.S. markets. "We create programs that are culturally relevant," says Glenda Pacanins, senior VP of programming at Telemundo, home to *El Señor de los Cielos*, the No. 1 drama among U.S. Hispanic homes.

But there are still plenty of stories begging to be told. "There is not a fair representation anywhere [of Hispanics], forget broadcast," says music mogul Tommy Mottola, who is producing a Nov. 16 documentary for HBO called *The Latin Explosion*. "People have no idea about the power of this demographic. They are 50 million strong and by 2025 will be 25 percent of the population."

The simple chance to entertain his own demo has Cisneros pumped about his Fox project. "For Mexican families, we still get together and watch TV," he says. "And we want to see ourselves on TV."



◀ (Far left) The cast of NBC's *Hot & Bothered*; (left) Cristela Alonzo, Gina Rodriguez



IS HE OR ISN'T HE?

The Walking Dead fans freaked when it appeared that Glenn (Steven Yeun) was killed off in the Oct. 25 episode. But was he *really*? The evidence points both ways. **By Dalton Ross**

HE'S A GONER

- 1 Glenn reached a new level of maturity in the episode and acted as a hero—a nice way to send off a fan favorite.
- 2 His face was unharmed in the last shot. So, not one zombie attacked above the neck? No way—more ravaging was to come.
- 3 Simply put: How the hell do you survive hundreds of zombies munching on human guts?

HE'LL BE BACK

- 1 We saw Nicholas (Michael Traynor) fall on top of Glenn, so those guts the zombies were enjoying could very well be his.
- 2 The episode was primarily about Nicholas. Would *TWD* really dispatch Glenn, an original character, as a side note?
- 3 A big moment's coming up in the *Walking Dead* comic that involves Glenn—and we can't imagine the show ditching that story.

VERDICT



If we were a betting publication, we'd say he's not dead. And according to our poll on EW.com, 72 percent of you agree.

FIRST
LOOK

REVIVAL ROUNDUP

Everything Old Is Newish Again

Adapting movies for TV has yielded hits (*Limitless*, *Fargo*) and a few misses. But three new series offer more than fresh spins on old films—they're also oddly similar to some favorites from TV past. Can you spot the difference? **By Shirley Li**



CRUEL INTENTIONS
NBC

A teenager attends an elite prep school in San Francisco in hopes of learning his family's secrets.

GOSSIP GIRL
THE CW
2007-12

Teenagers attend an elite prep school in New York City and hope their scandalous secrets remain concealed.



ALL OF ME
NBC

A wayward soul enters the protagonist's body each week—then tries to leave.

QUANTUM LEAP
NBC 1989-93

A time-traveling physicist enters a new body each week—then tries to change history.



MY BEST FRIEND'S WEDDING
ABC

A woman navigates the single life in New York City with help from her gay best friend.

WILL & GRACE
NBC 1998-2006

A woman navigates the single life in New York City with help from her gay best friend.

JAMES FRANCO DEFIES HISTORY IN *11/22/63*

...

Time travel may power the story of *11/22/63*, but don't expect to see any flux capacitors in the small-screen adaptation of Stephen King's best-seller, premiering Feb. 15 on Hulu. The series, about high school English teacher Jake Epping's (James Franco) trip back in time to stop the assassination of President John F. Kennedy, focuses more on the era than on the thrills of science fiction, which is why the writers combed the archives of Dallas' Sixth Floor Museum to research the period. "It's a yarn," exec producer Bridget Carpenter says, "but it needs to be seeded in the truth and the reality of the time." The production design made Franco himself feel like he was working in the late 1950s. "Playing a time traveler is like being an actor," he says. "You have to go to a different time and place and fit in."

Still, *11/22/63* won't just be a history lesson. While Jake hunts Lee Harvey Oswald and heads to the grassy knoll, he discovers how his actions have dire consequences. "The question is: Can the past really be changed?" Carpenter says. "The past pushes back when you try." It is a Stephen King tale, after all. What could go wrong? —*Shirley Li*

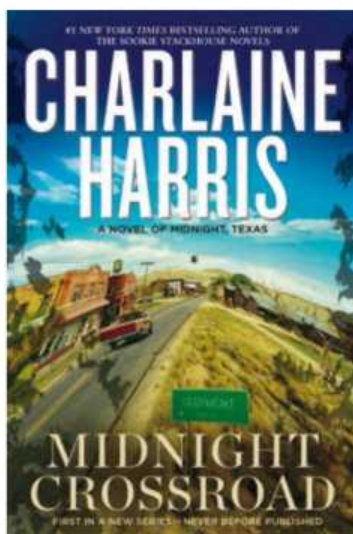


NBC Buys Ticket to

Charlaine Harris' sultry book series **Midnight, Texas** is about to get the TV treatment. EW has the exclusive details.

By Lynette Rice

Author Charlaine Harris—whose addictive *Sookie Stackhouse* novels became HBO's sexy vampire hit *True Blood*—may soon be seeing more of her spooky tales adapted for prime time. EW has learned exclusively that NBC is developing a drama based on Harris' best-selling *Midnight, Texas* series, which focuses on a fictitious and very creepy town in the Lone Star State. "It's where humans and the supernatural coexist and



▶ Anna Paquin as Sookie Stackhouse on *True Blood*



BOX OFFICE BLUES

The *Martian* reclaimed No. 1 at the box office last weekend thanks to the historic failures of new films *Jem and the Holograms* and *Rock the Kasbah*



WORST WIDE-RELEASE OPENINGS EVER*

1	The Oogieloves in the Big Balloon Adventure 2012	\$443,901
2	Delgo 2008	\$511,920
3	Jem and the Holograms 2015	\$1,375,320
4	Rock the Kasbah 2015	\$1,470,592
5	We Are Your Friends 2015	\$1,767,308

*2,000-PLUS THEATERS; SOURCE: BOX OFFICE MOJO

Sarah Gadon and James Franco



Benedict Cumberbatch and Martin Freeman



Sherlock Holmes Is Ready for His Close-up

Good news for fans of the cult hit **Sherlock**: The detective is about to get larger than life. **By James Hibberd**

Putting *Sherlock* stars Benedict Cumberbatch and Martin Freeman together on the big screen? An elementary decision, my dear. Producers of the BBC and PBS *Masterpiece* cult sensation are taking full advantage of their stars' rising marquee profiles and releasing the series' upcoming special 90-minute episode in theaters. "Not every show is good for the communal experience,

but *Sherlock* is grandstanding and theatrical and really works with a big crowd," says EP Steven Moffat, who lobbied for a limited theatrical release for the stand-alone episode, *Sherlock: The Abominable Bride*—which takes place during the Victorian era like classic Holmes tales instead of the show's usual modern day. "It's the most famous brand in the world, and we've removed the most confusing aspect by putting it in the 'correct' period," Moffat notes. In

another *Sherlock* first, the episode will have its TV premiere in the U.K. and the U.S. on the same day, Jan. 1 (with the theatrical screening on Jan. 5 and 6), instead of American fans having to wait for days or weeks as in previous seasons. "We're no longer a culture who are prepared to wait for a steamer to cross the Atlantic to see a show," Moffat says. Indeed: The thought of waiting for content is positively Victorian!

Midnight, Texas

where everyone has a secret," says EP David Janollari (*Six Feet Under*), who is adapting the books with Monica Owusu-Breen (*Lost*) for fall 2016. "It's equal parts humorous, sexy, and downright scary." The first book in the series, *Midnight Crossroad*, was published last year, while a follow-up, *Day Shift*, was released in May. The third, *Night Shift*, is set to debut next spring. "All the books have great murders at the center," Janollari says. "There are

these great secrets and great romantic entanglements happening with this big mystery backdrop, though it's the supernatural that will scare the hell out of you." *True Blood* launched in 2008 with a star in Oscar winner Anna Paquin, but Janollari doesn't think *Midnight* will be a challenge to cast. "It's not dependent on above-the-title names to be successful," he says. "In Charlaine's books, it's first and foremost all about the characters."

COVER: JEFFREY MAYER/GETTY IMAGES; SARAH GADON: JEFFREY MAYER/GETTY IMAGES; JAMES FRANCO: JEFFREY MAYER/GETTY IMAGES; SHERLOCK: BBC; THE ABOMINABLE BRIDE: BBC; DAY SHIFT: MONICA OWUSU-BREEN; LOST: ABC; SIX FEET UNDER: FOX; TRUE BLOOD: HBO; MIDNIGHT, TEXAS: MONICA OWUSU-BREEN

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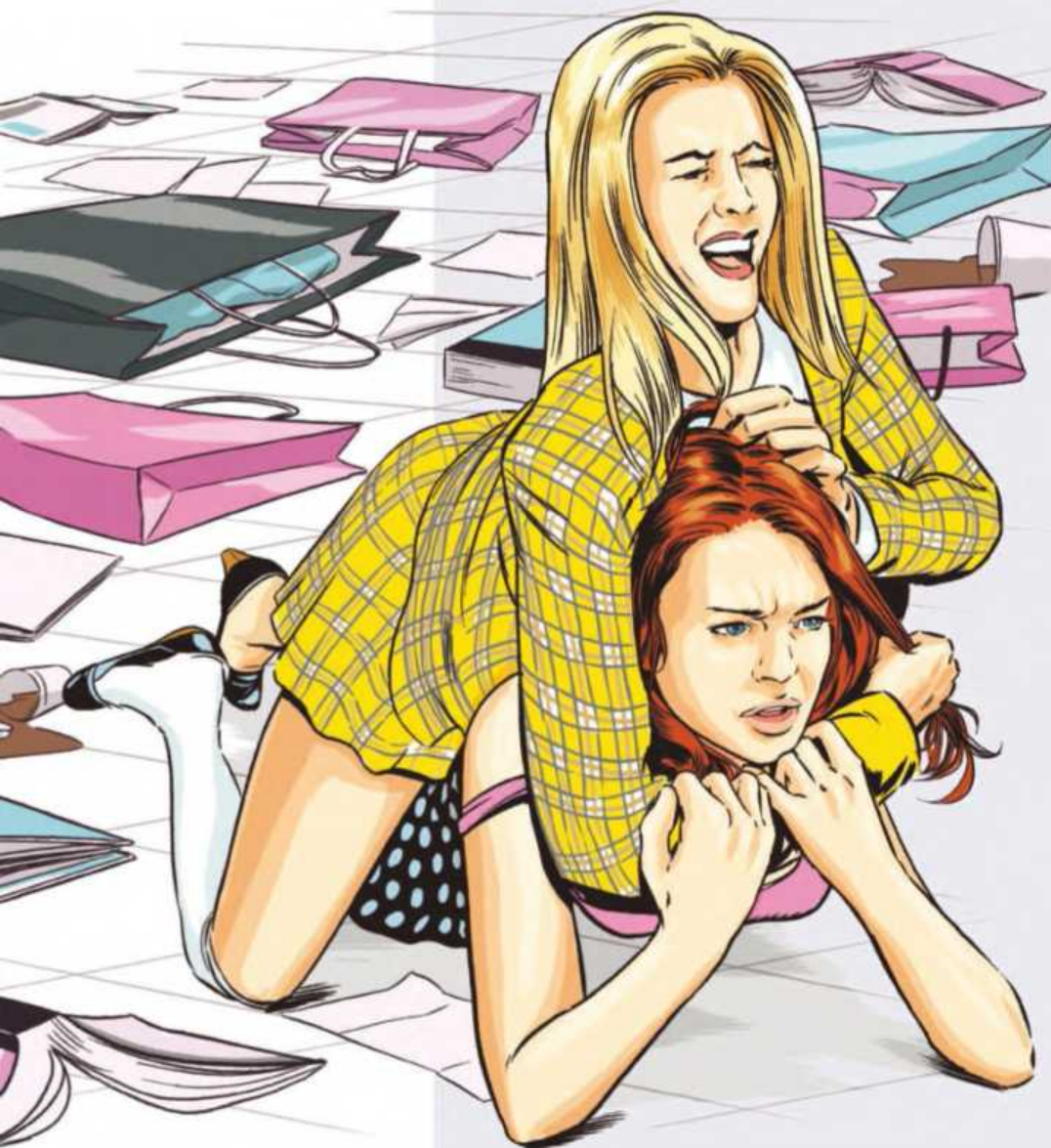
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PART 1 OF A 2-PART SERIES

THE GREAT DEBATE



Which is the reigning queen of teen comedies?

CLUELESS There would be no *Mean Girls* without *Clueless*. *Clueless* is like the cool senior girl who shows the ropes to a freshman with the potential to take her place in three years. I saw it when I was 15 and had just finished my first year of high school. No teen comedies before had felt as fresh or witty. And that's how it still feels. I was in utter shock the other day when a friend announced he had never seen *Clueless*. It was as if he had revealed he'd never tried pizza. Because that's what watching this movie is: a seminal experience. Also, like, the clothes and Paul Rudd are *suuuuuper* cute.
—TIM STACK @EWTimStack

MEAN GIRLS Tim, why am I even listening to you? You're a virgin who can't drive. No, I'm kidding! (And quoting the movie I'm not here to defend.) I think both films are crazy smart and meta and of their moment. But I'm giving the edge to *Mean Girls*, because while *Clueless* gave us a Beverly Hills fantasia where kids wear couture to gym class and parents and consequences hardly exist, *Girls* felt like a much more real reflection of what high school was actually like for most of us, no matter where we sat in the cafeteria. Every line in Tina Fey's script is brilliant, and every character—from Amy Poehler's Cool Mom to the elusive Glen Coco—is perfectly drawn. And so, so fetch.
—LEAH GREENBLATT @Leahbats

WE CAME. WE QUESTIONED. WE CREATED OUR BEST

ES

That little presidential election ahead isn't the only thing worth arguing about. We're taking sides on an array of critical (and comical) moviegoing issues that have no right or wrong answers but certainly bring out a wide spectrum of intense opinions. So grab a bucket of popcorn,* and let's discuss! **Illustration by Guy Shield**

It's ideal to watch a movie in...

A FULL THEATER The magic of movies is multidirectional. If a film is any good, our hearts become tied to the characters and dreams projected onto the screen. The illusion can make us cry or laugh or scream, which is a neat trick on its own, but when shared with the strangers you walked in with, it's something else entirely. Those giggles and gasps in the dark serve as reminders that we're all of a piece, and make us less alone. The sad inverse is that a crowded theater also has the potential to be the worst possible viewing environment. It all depends on everyone agreeing for a couple of hours to be present and forget themselves (and their phones).
—KEVIN P. SULLIVAN @KPSull

AN EMPTY THEATER A cinema is not a place of crucial audience engagement, like a concert venue or a sports arena or a Broadway playhouse. Of course, sitcom laugh tracks still buttress the theory of contagious response, but I've never seen a terrible comedy made better by a gullible audience. Or a horror film made scarier. I have, however, experienced excellent films made worse by crying babies, chatters, soda spillers, and an LED show of smartphones sparkling like a candlelight vigil. An empty theater is mecca for those who want to watch the movie they paid for in peace.
—JOE MCGOVERN @jmcgvrn

The most rewarding films are created by...

HOLLYWOOD STUDIOS *Mad Max: Fury Road*. Is there any better counterargument to the epitome of modern-day Hollywood than a rebooted car-chase opera that's also an antiauthoritarian gender fable? It's true that with all the nine-figure budgets and pre-quelized remakes aimed at the Snapchat demographic, the studio system has never been worse at risk taking, or self-expression. But this was the year of *Straight Outta Compton* and *Sicario*, *Steve Jobs* and *The Martian*, *Crimson Peak* and *Inside Out*—movies that welcome you to entire created worlds. Hollywood is still a dream factory—and in our fractured multiscreen culture, the studio film is the best way to give everyone on earth the same dream.
—DARREN FRANICH @DarrenFranich

INDEPENDENT PRODUCERS The studio system has produced many of the greatest films ever made; I'd never ask anyone to shun them. Instead, I'd advocate an openness to the equally excellent films that are made elsewhere. Of course I'm just as excited as you for the upcoming *Star Wars* movies (or at least the first 20 or so). But the studios have been copy-pasting *Star Wars* for decades already. Nobody sits down to dinner and eats only dessert. There is so much else out there for anyone willing to take a look beyond the CGI horizon.
—KEITH STASKIEWICZ @Staskijwcz

In the battle of the outer-space epics, which series triumphs?

STAR TREK Lightsabers and X-wings, space battles and body-armored bounty hunters. The visuals of *Star Wars* are so cool. But the actual stories trend old-fashioned, with captured princesses, stalwart heroes, and villains so completely evil that they follow something called the dark side. *Star Trek* has never looked so cool—and could never be so simple. *Wars* is optimistic, but it believes in a higher Force of good. What makes *Trek* optimistic is people—human and otherwise—and the belief that everyone really can work together. “Cerebral humanism” isn't as cool as a light-saber. Maybe it should be.
—DARREN FRANICH @DarrenFranich

STAR WARS Logic vs. emotion—that's the source of conflict in every debate on this subject. No doubt *Trek* is some of our finest science fiction, providing a high bar for what humanity could hope to achieve. But *Star Wars* speaks to the heart, not the brain—which knows there's no such thing as the Force, that laser beams don't stop at the end of a sword length, and that it's not possible to go incognito under your own name, Luke Skywalker. *Trek* is science, *Wars* is faith. It's magic. It's an abstract representation of the eternal longing for adventure and the impossible. Hope, faith, destiny. They're not logical, but they nourish the part of us that is.
—ANTHONY BREZNICAN @Breznican

Which is the better viewing experience?

2-D Forget the jacked-up ticket prices and the petri-dish state of the glasses—watching movies in 3-D is awful because most 3-D movies are awful. No one should be asked to fork over \$20 to see *Terminator Genisys* (other than the people who made it). Let's call 3-D what it really is: an upselling scam as blatant as the kid hustling you the supersize popcorn. Occasionally, it enhances a movie (*Avatar*, *Gravity*, *The Walk*). But it's so rare that Hollywood should be limited to one 3-D movie a year, like an event. Until that happens, I'll stick with 2-D and forego the scorching case of conjunctivitis.
—CHRIS NASHAWATY @ChrisNashawaty

3-D Yes, there are legitimate reasons to hate bad 3-D movies. But when 3-D really works, no rational argument can trump the visceral, emotional experience of being transformed into a kid again, marveling at the screen. At least one neurologist believes that watching *Avatar* in 3-D might tap into brain systems undisturbed by two-dimensional movies. Also, 3-D is a potent tool for empathy: Can't you feel the astronauts' frustration when they—just like you—can almost grab the lifesaving equipment in *Gravity*? Purists insist that the best movies don't rely on 3-D gimmickry because they get to some larger truth about life. But real life has more than two dimensions. Why shouldn't film?
—MELISSA MAERZ @MsMelissaMaerz

*OR IS CANDY MORE YOUR BAG? READ THAT DEBATE AND OTHERS AT EW.COM/QUESTIONEVERYTHING.

SUV YET.



HELLO AGAIN, ADELE

Inside the making of the singer's smash new single, "Hello"—and the top secret sessions for her long-awaited album, 25. *By Kyle Anderson*

W

WHEN YOU'VE SOLD MORE

than 31 million units worldwide of your watershed second album and collected eight Grammys and an Oscar in the process, what could you possibly do for an encore? If you're Adele, you prove once again why you're one of pop's most powerful and beloved voices. And on Oct. 23, she finally returned with her new single, "Hello," from her massively anticipated third studio album, 25, out Nov. 20. "I'm sorry it took so long," Adele, 27, wrote on Facebook. "But you know, life happened."

Four years after the release of her smash 21—an eternity in pop music—the impact of the singer's first song since 2012's Oscar-winning James Bond theme "Skyfall" was instant. "Hello" (and preorders for 25) immediately hit No. 1 on iTunes' sales charts in 102 countries; the accompanying video scored 27.7 million plays on Vevo in one day—besting the record held by Taylor Swift for "Bad Blood." "I felt a little bit silly singing, 'Hello, it's me,'" Adele

told SiriusXM of choosing her first single. "But straightaway I loved the verse and I knew it was going to be the first thing I would come back with."

The pressure on Adele to deliver a hit was undoubtedly intense, but according to her confidants, the creative process was casual. "We just wrote 'Hello' from nothing, really," Greg Kurstin, the song's cowriter and producer, tells EW. "I would play piano and she would sing. We'd mostly move from idea to idea until something finally clicked.... I think she had done a lot of work before I had worked with her. I think a lot of that music didn't really end up on that album. I sensed she wanted to start over." Lyrically, Kurstin says Adele, who's described 25 as a "make-up" album, was inspired by her personal life and the storytelling of Tom Waits. "She wanted to do something very honest about where she's at," Kurstin says of the singer, who had her first child, Angelo, in 2012. "She didn't want to just write a pop song with any particular formula."

Adele took an equally fresh approach for the accompanying video. She tapped Canadian director Xavier Dolan (who helmed the 2014 Cannes Grand Jury Prize winner *Mommy*) to capture the song's emotional

intensity with a six-minute sepia-toned clip, which costars Tristan Wilds (*The Wire*) and was filmed, partly using IMAX technology, outside Montreal. "She had been long gone, and I think she was scared," Dolan says. "I thought [it] was very endearing because when I heard the song I thought people will love it." While production was top secret—"Most of my crew was kept in the dark until we were on set," says Dolan—the vibe was jovial. "She made it easy for everyone to feel at home," says Wilds. "We were just having fun."

Now, as the release of 25 nears, Adele is ready to step back into the spotlight: She's making her first public appearances in more than two years with a string of TV performances, including SNL on Nov. 21. Not surprisingly, details about the rest of the album are as closely guarded as nuclear launch codes; even Kurstin admits he hasn't heard tracks she cowrote with other collaborators (see sidebar). Still, one thing's for sure: The world is ready for her comeback. "Adele always aims to please," says Wilds. "Anyone who has a heart is going to love this album."

*Additional reporting by
Samantha Highfill*



Everything We Know About 25

THE DETAILS COULDN'T BE KEPT UNDER WRAPS FOREVER—HERE ARE FOUR THINGS YOU NEED TO KNOW ABOUT ADELE'S NEW ALBUM



• **THERE ARE COLLABORATORS BOTH OLD AND NEW**

The singer worked with an A-list roster of hit-makers: OneRepublic's Ryan Tedder, 21 producer Paul Epworth, Canadian troubadour Tobias Jesso Jr., Max Martin, Bruno Mars, and others.

• **SONGS WERE LEFT BEHIND**

Kurstin, who also worked on "Water Under the Bridge" and "Million Years Ago," tells EW that he and Adele wrote "a lot of other [songs] that didn't end up on [the album]."

• **THE DELUXE EDITION INCLUDES BONUS TRACKS**

Target will release an enhanced CD featuring additional cuts "Can't Let Go," "Lay Me Down," and "Why Do You Love Me."

• **IT'S THE LAST OF HER "NUMBER" ALBUMS**

Adele's first three LPs have all reflected the age at which she made them, but she told Beats 1 host Zane Lowe, "I think this will be my last 'age' one."



J U S S I E S M O L L E T T

E_M*pir***E's**

R*is**n***g**

S*on*

THE CHILD STAR-TURNED-
LYON CUB IS
EMERGING AS *Empire's* CLEAR
HEIR TO THE THRONE.

By TIM STACK @EWTimStack

WHILE MOST OTHER TEENAGERS WERE FOCUSING ON

getting their driver's license or worrying about pimples, actor-singer Jussie Smollett, 32, had his sights set a little higher: on superstardom. At age 14, he would call up record labels like Jive, pretending to be a PR power broker named Derek Campbell, and pitch himself. "I would just talk a little deeper," he explains, dropping his voice. "'How you doin'?' This is Derek Campbell calling from Heat Entertainment. I'm calling about an artist named Jussie Smollett, and I'd like to get you his demo.'" Smollett laughs. "I would charm the ladies and all of that." He learned at an early age that if he wanted to make his entertainment-career dreams come true, it was going to take hustle. "I was a big reader, and the running theme of biographies, whether it was about royalty or a celebrity or a politician or a prophet, was that they were vigilant and persistent and they believed in what they could do," he says. Smollett always believed.

It may have taken another 18 years, but his vigilance has paid off. The actor has undoubtedly become a breakout star of *Empire*, Fox's hit drama about a family-owned hip-hop and entertainment company. Smollett plays Jamal Lyon, the artist (and now CEO) son of warring exes Lucious (Terrence Howard) and Cookie Lyon (Taraji P. Henson). His character, like Smollett in real life, is openly gay, which leads him to spar with his homophobic TV father. This kind of prejudice against homosexuality within the African-American community is something that's still rarely discussed, especially on such a massively popular network show—the importance of which is not lost on Smollett. "This is the gig of a lifetime," he says, driving around Chicago, where *Empire* is shot. "These are the types of stories that I want to tell the world." Smollett's costar Henson also stresses the significance of Jussie's character. "I think he puts a new face to what a gay man looks like. I think that image is very, very important," she says. "He's like America's boyfriend!"



BORN IN SANTA ROSA, CALIF., SMOLLETT, THE THIRD OF SIX CHILDREN, says that he and his siblings were often hamming it up at a young age, thanks to his mother, Janet, a former actress. (Dad Joel was a cable splicer.) "My mom would always sing to us, and we'd be marching around like the von Trapps, acting out scenes from *The Sound of Music*," he says. "It was so fun." Several of the kids dabbled in child modeling, and the family moved to L.A. so they could focus on the children's careers, which included acting in commercials, music videos, and movies. (Jussie appeared in the 1992 comedy *The Mighty Ducks* and 1994's *North*.) The entire brood—JoJo, Jazz, Jussie, Jurnee, Jake, and Jocqui—also starred on the short-lived 1994 sitcom *On Our Own*, as siblings raised by their oldest brother after their parents died. Janet Smollett acted as manager for her children, and Jussie insists she defied the nightmare momager stereotype. Says the actor: "Have there been parents in the past that have f---ed over their kids? Sure. But there are also parents who have protected their children. And I will say with every fiber in my being that is what my mother did."

After *On Our Own* ended, Smollett decided to focus more on his music career but struggled to get his foot in the door. He spent time in Europe recording music, eventually coming back to L.A. and releasing an EP called *Poisoned Hearts Club*. It wasn't a hit, but Smollett didn't stop dreaming of success. Almost two years ago, his sister Jazz sent him a news story about a new musical series from Lee Daniels and Danny Strong. After reading the script, Smollett, exhibiting that same moxie he had as a teenager, direct-messaged Daniels on Instagram. Smollett pulls over so he can read the original exchange on his iPhone: "'Hello, sir. I know you get this often, but I sing, dance, and act. I am Jamal Lyon, in more ways than one. Love and respect you, Jussie Smollett.'" Lee wrote back a couple of days later: "Casting will be in touch. Peace."



(Clockwise from top) As Jamal Lyon in *Empire*'s season 2 premiere; with onscreen brother Hakeem (Bryshere Gray); siblings Jocqui, JoJo, Jussie, Jazz, and Jake on *On Our Own*; with Terrence Howard on *Empire*

nABBING THE ROLE WOULDN'T BE AS SIMPLE AS THAT, THOUGH—SMOLLETT still had to audition seven times before landing the gig that would ultimately change his life. In many ways, Jamal's experience mirrored that of Daniels', who also struggled with a father who didn't accept his sexuality. That fact bonded the actor and the producer. "He's like my son," says Daniels. "I care for him in a way I can't describe." Smollett has also become incredibly close to his TV parents, Howard and Henson—particularly after he lost his own father to cancer just as *Empire* was set to premiere. Of his tight relationship with his castmates, Smollett says, "There is a bond, and there is a respect and a love that I have for them that will never..." He trails off. "*Empire* could end today. But I know that I have made relationships through this show that will last me for the rest of my life."

Despite the grief of losing his father, Smollett says the whirlwind first year of *Empire* was also one full of joy. He performed at Carnegie Hall for the show's season 2 premiere; he appeared in Mariah Carey's music video for "Infinity"; he signed to Columbia Records and is working on his first solo album. Life outside of work is equally starry. On a night out with *Empire* costar Naomi Campbell, the duo ran into Daniels at a party, who was sitting with Jay Z and Beyoncé. Smollett was beyond starstruck. "I was so thrown off. I was frozen in time," he says. "I walked away and was like, 'I'm a f---ing idiot! I didn't say anything to Beyoncé!'" He adds, "Don't look at Beyoncé in the eyes, or you might never get out of the beehive. She's the queen."

Of course, the newfound fame also brought scrutiny of his personal life. In March, during an interview with Ellen DeGeneres, Smollett seemed to skirt the issue of his sexual orientation. (He posted a YouTube video with the host right afterward in which he insists, "There is no closet.") Smollett explains: "I felt the need to publicly acknowledge that there is no need to publicly acknowledge it. To say, 'I am who I am. I have always been this way. I am not hiding anything. So when I get a boo, don't be surprised if my boo looks like this.'" Smollett, currently single, says his schedule is rough on his romantic life. "I'm open to dating, but also there's no time to pee, let alone [date]. And I am the type of person that loves love. When I'm with someone, I'm not going into it with the intention of breaking up."

If there's one thing that's clear from spending time with Smollett, it's how grateful he is for this year. At one of his *Empire* auditions, Howard hugged him and said, "There are angels guiding you right now." Smollett echoes that sentiment. After striving for it since childhood, he's finally achieving what he fought so hard for. He smiles. "My dad's working some s--- up there." ♦



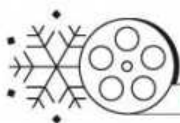


Tina Fey and Amy Poehler

LIGHT UP THE HOLIDAY MOVIE SEASON—AND OUR LIVES—PLAYING ODD-COUPLE SIBLINGS WHO VOW TO THROW THE ROWDIEST (AND WRONGEST!) HOUSE PARTY EVER. **BAD CHOICES NEVER LOOKED SO GOOD.**

BY Sara Vilkomerson @Vilkomerson PHOTOGRAPH BY Ruven Afanador

Tina Fey
and Amy Poehler
photographed
on Oct. 9, 2015,
in Los Angeles



two don't stop talking to each other. Ever. It doesn't matter that there's a room full of people watching them—some fussing with their hair, others powdering their faces—or that it's currently a freakish 100 degrees outside in autumnal Los Angeles and they are wearing turtlenecks and are wrapped together in Christmas lights. With fake snow falling above their heads and Beyoncé and Jay Z's "Crazy in Love" blasting out of loudspeakers, Tina Fey and Amy Poehler smile gamely for the camera, but really, they're deeply involved in a conversation meant and heard for a circle of two. *Click.*

(PREVIOUS SPREAD) STYLING: CRISTINA EHRLICH/THEONLY AGENCY; FEY'S HAIR: RICHARD MARIN/CLOUTIER REMIX/ROSSANO FERRETTI HAIR SPA; MAKEUP: MAI QUYNH/STARWORKS GROUP; POEHLER'S HAIR: LONA WIG/STARWORKS GROUP; MAKEUP: NICK BAROSE/THE WALL GROUP; PROP STYLING: CHARLOTTE MALMOUF; MANICURES: YOKO SAKAKURA/MILBY TOKYO.COM/THEONLY AGENCY; TORTLENECKS: WOLFORD; EARRINGS: ANNE SISTENON



(Clockwise from top left) Poehler with Ike Barinholtz; Fey and Poehler; Fey and John Cena

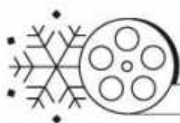
Some women fantasize about going to Lake Como with George Clooney or walking a red carpet on the arm of Brad Pitt or Idris Elba. But if most of us were deep-down honest with ourselves, we'd trade it all to be one half—it doesn't matter which!—of the Fey and Poehler twosome. Whether it's seeing them side by side on *Saturday Night Live* or at the podium of the Golden Globes, or—in this case—hearing the peals of laughter as they crack each other up in the next room while changing clothes for an EW photo shoot, the hum of two decades of shared history and affection is audible. It's what makes for a believable onscreen blood bond in *Sisters*, the raucous comedy about a pair of siblings who throw one last

blowout house party after discovering their parents plan to sell their childhood home.

"It just wouldn't make sense playing sisters with anyone else," says Fey. "There's an ease that we have with each other." Poehler points out that because they live on opposite coasts—Fey in New York City, Poehler in Los Angeles—they take advantage of any time spent together, promotional or otherwise, to catch up. "It's an excuse to see each other," Poehler says. "Neither Tina or I have sisters in real life. We are each other's chosen sister. Like most sisters, we've never dated the same guy and we're great in photo shoots and fittings because we know what will look good on one another." She laughs. "We're kind of like sisters and our parents are show business. We call each other to complain about how Mom and Dad have treated us at Thanksgiving."

The inspiration for *Sisters* came straight from another longtime Fey/Poehler pal, SNL and 30 *Rock* writer Paula Pell, or more specifically, Pell's childhood diaries. "My sister is three years older and super foxy, and I always looked like a 50-year-old woman," Pell says. "Her journals were like, 'Oh my God, I made out with Bill under the stars in the backyard.' Mine would be like, 'I ate an entire pizza and masturbated and cried'—I didn't put that last part in." Those records of adolescent angst became a sacred artifact to more than just Pell. "I have *held* them," Fey says, laughing. "Those diaries have been kicking around the office for years. Occasionally they're quite special: I've seen firsthand Paula's writing about her love of Sylvester Stallone."

Pell had always mused about turning some of her diary's contents into a one-woman show, but a few years ago—after successfully pinch-hitting on comedy scripts such as *This Is 40* and *Bridesmaids*—she talked with Fey about turning them into a movie. Fey signed on to produce and star, and worked with Pell to develop the script with input from Jason Moore (*Pitch Perfect*), who came aboard to direct. Fey cast herself as Kate, a former wild child dissatisfied with her professional and personal life.



Fey and Poehler

There was no question who would play Kate's sister, Maura, the ultra-responsible and recently divorced do-gooder who chooses to let loose (*really* loose) during the party.

"It would have been more expected to see me in the role of Maura," says Fey. "I thought the fun would be watching Maura lose her mind, and Amy would be *so* good. She's funnier than I would ever be at that." Poehler was totally down to do it. "Tina and I have a pact that every seven years we have to work on a project together or else the curse of a witch comes true and one of us suddenly ages," says Poehler, who last costarred with Fey in the 2008 hit *Baby Mama*. Still, Fey doesn't take Poehler's participation as a given. "I do still have to tell her what the project is *about*," Fey confesses. "But maybe after this one, we can trick her into a vampire movie."

Production on *Sisters* began in the summer of 2014, with real life blurring into movie life on the Long Island set: Photos of Poehler and Fey taken 20 years ago, around the time the pair were in Second City in Chicago, fill the picture frames in their characters' bedrooms. ("It's hard to find ones where we could make me look like I was ever cool," says Fey.) Poehler picked posters for her character's side of the room: a glamour shot of Michael J. Fox and posters for *Out of Africa* and *Xanadu*. Fey did for her character too. Well, sort of. "I weighed in on mine, but I was playing so much an opposite of what I was like. My real-life posters would have been, like, Paul Young and Glenn Tilbrook." She laughs. "I stand by those!" So as

an added personal touch, Fey decorated the room with her own daughter's artwork from school instead.

All that love on the walls didn't keep the house from getting trashed, though. As the film's party scenes escalate, so does the real estate damage. Ceilings, living rooms, and swimming pools are destroyed. "It got real gross," says Fey. "By the time we were shooting those scenes where Amy and I were rassling in the mud? That mud was... well, it was *alive*."

The cast is packed with a plethora of supporting players, including Ike Barinholtz, John Leguizamo, Rachel Dratch, Maya Rudolph, Samantha Bee, Bobby Moynihan, and Kate McKinnon. Dianne Wiest and James Brolin play Fey and Poehler's parents. During production, Pell would sit off camera and scribble jokes on Post-it notes and slide them to the actors. "Coming from an improv background, it is the most delicious form of cheating," Fey says. "Paula is just a—I'm trying to think of a more flattering term than 'bottomless pit'—joke machine." Things got so rowdy that the director had to move farther away from Pell and the actors so that he could work. "We'd f--- around a lot," Poehler says. "Tina and I have such a shorthand, and Paula is so funny, there were a couple of times when we couldn't stop laughing. And that is the best feeling—it's when I feel I really get to have the greatest job."

Poehler recalls one particularly poignant day of shooting. "Maya brought her kids, Dratch brought her boy, my kids were there, and Tina's kids, and Paula and Ike—who I've known forever—and we put all the kids together on a stoop for a picture. It was really awesome. It's just really nice to have these tiny *SNL* families. It doesn't happen a lot. Having a film with someone you've known and shared so much with for so long? I don't take it for granted."

The best news, though: Maybe we won't have to wait another seven years for the next Poehler/Fey flick. "We're going to step into the *Fifty Shades of Grey* franchise," Fey says. "I feel like there's a real sexual chemistry we have yet to explore." ♦

Sisters

STARRING

Tina Fey, Amy Poehler

DIRECTED BY

Jason Moore

12/18

THAT MOMENT. THAT ONCE-IN-A-LIFETIME MISS IT IF YOU **BLINK** MILLISECOND OF PERFECTION

YOUR PHONE **WILL MISS IT.**
YOUR DSLR **WILL MISS IT.**
YOUR EYE **WILL MISS IT.**

NEVER MISS IT AGAIN



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The Actor

TOM HARDY

Tom Hardy is best known for his portrayals of brooding,

intense, even savage men: Max Rockatansky in *Mad Max: Fury Road*, Batman's nemesis Bane in *The Dark Knight Rises*, a deranged English criminal in his audacious breakout in *Bronson*. So the presumption is that the man and his cinematic counterparts must share some dark blood.

But in a hotel suite in L.A. earlier this fall, the 38-year-old Brit seemed far more teddy bear than grizzly—a stuffed rabbit peering out from inside the pocket of his button-down shirt, metal bracelets jangling on his wrist. Everything about him is unexpected, and he likes it that way. “I’m not really interested in [playing] straight leads,” he says. “I have crooked teeth.”

This fall, he’ll bare those teeth playing notorious twin gangsters Ron and Reggie Kray, who terrorized London in the 1960s, in *Legend*. And in Alejandro G. Iñárritu’s *The Revenant*, he costars as John Fitzgerald, the mercenary fur trapper who abandons Leonardo DiCaprio’s Hugh Glass in unforgiving 19th-century terrain. Making the film was grueling, by all accounts. Iñárritu, who won Oscars for Best Picture and Best Director for *Birdman* earlier this year, insisted on shooting in often freezing temperatures in the wilds of Calgary and Tierra del Fuego and pushed his actors and crew to extremes. “He’s unlike any director I’ve ever worked with,” Hardy says. “He sees things how he sees them, so to give him back what he wants is quite an interesting experience. It could drive you f---ing nuts.”

To loosen things up on set, Hardy chose an unconventional method: wrestling with his director. “When things get a bit too serious, I go, ‘Why don’t we have a cuddle in front of all these people here?’” Hardy says. “It ends with both of us falling down in the snow. I think that’s a good thing. If I’m the naughty boy for doing that, then I’d rather be the naughty boy and release that tension.”

For his part, the director came to appreciate his star’s contradictions. “On the surface, he can look inaccessible or difficult,” Iñárritu says. “But he is just a beautiful human being. He’s incredibly sensitive and lovable.”

And unpredictable. Most actors dream of an Academy Award, but Hardy doesn’t think he should be allowed into the Oscar theater. “Lock me out of that, for your own good,” he says. “It’s like putting a wig on a dog, or a tutu on a crocodile. It doesn’t look right, it’s not fair to the animal, and inevitably someone will get bitten and hurt.” We’ll take our chances. —NICOLE SPERLING

Legend

STARRING

Tom Hardy, Emily
Browning, David Thewlis

DIRECTED BY

Brian Helgeland

11/20

The Revenant

STARRING

Leonardo DiCaprio,
Tom Hardy,
Domhnall Gleeson

DIRECTED BY

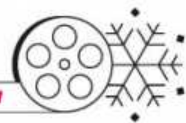
Alejandro G. Iñárritu

12/25



(Right) Tom Hardy
in *The Revenant*





SHELTER

11/13

STARRING Jennifer Connelly,
Anthony Mackie
DIRECTED BY Paul Bettany

For his directorial debut, Paul Bettany set himself a serious challenge. “Something you’ll notice making a movie about a junkie and a Muslim immigrant,” he says, “is that people won’t give you lots of money.” At least Anthony Mackie and Jennifer Connelly, who play a homeless couple, were up to the task. And Connelly, Bettany’s wife, proved a crucial presence on set. “She couldn’t trust me as a director because she had no frame of reference,” Bettany says. “But she knew that she could kick the s--- out of me for the next 20 years if I got it wrong.” —KEVIN P. SULLIVAN

HARDY: GREG WILLIAMS/AUGUST; SHELTER: CLAY ENOS; JOY: MERIE WEISMILLER WALLACE



Jennifer Connelly and
Anthony Mackie

Gia Gadsby and
Jennifer Lawrence



JOY

STARRING
Jennifer Lawrence, Robert
De Niro, Edgar Ramirez
DIRECTED BY
David O. Russell

12/25

HE HAS TACKLED SOLDIERS (*THREE Kings*), boxers (*The Fighter*), and con artists (*American Hustle*), but *Joy*—about the tumultuous rise of one entrepreneurial woman (Jennifer Lawrence) over 30 years—is the first time David O. Russell has made a film with a woman front and center. “It’s a meditation on what the word *joy* means, and also *despair* and *struggle* and *failure* and *success*,” he says. It’s his third outing with Lawrence, but it felt new to both of them. “She’s usually sort of the sneak attack from the wings,” he says. “This is the one where her heart is the whole thing.” —SARA VILKOMERSON



The Shot

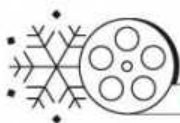
THE DANISH GIRL

The moment comes more than halfway through *The Danish Girl*, about transgender pioneer Lili Elbe, and it's one of the movie's gentlest. It's the late 1920s, and celebrated painter Gerda Wegener (Alicia Vikander) is comforting her spouse, Lili (Eddie Redmayne), who had agreed to live as male out of fear of institutionalization, but simply cannot keep up the facade.

The velvety reds and oranges and golds in the scene indicate that we're in the couple's Parisian apartment rather than in Copenhagen, where much of the movie's first hour is set. "Gerda is reeling with shock at the reemergence of Lili," says director Tom Hooper (*The King's Speech*), "but she's reaching out with love, hands touching, and it's the first time in the film that you're really seeing two *women* sitting on the bed together." The filmmakers made subtle adjustments to accentuate Lili's female identity. The camera position is

GROOMER: BARRY WETCHER; BROOKLYN: KERRY BROWN





Kurt Russell,
Jennifer Jason Leigh,
and Tim Roth

THE HATEFUL EIGHT

STARRING

Kurt Russell, Samuel L. Jackson,
Jennifer Jason Leigh, Tim Roth

DIRECTED BY
Quentin Tarantino

12/25

When Quentin Tarantino casts a film, he doesn't just cast an actor—he casts an entire career. His brain, akin to an exhaustively cataloged video store, gives him a unique perspective on his cast's capabilities. "He owns a copy of the first movie I ever made, called *Eyes*

of a Stranger," says Jennifer Jason Leigh. "So often people just think of the last three things you've done and that's who you are now, but for Quentin, something I did at 23 is still me today." Leigh plays Daisy Domergue, a notorious outlaw on her way to the gallows courtesy of Kurt Russell's walrus-mustached bounty hunter. "She's a bit feral," says Leigh. "She has nothing to lose and she wants to survive." Her odds

shift when the handcuffed pair become blizzard-bound with men of dubious intent. Those nefarious six include Tarantino stalwarts Samuel L. Jackson, Tim Roth, and Michael Madsen. Leigh was one of the few Tarantino first-timers on the set, and she'd been wanting to work with the director for a while. "When I was cast, it brought me back to when I was younger and I got a role and I would be so, so excited," says the actress. "I hadn't had that feeling in a long time."

—KEITH STASKIEWICZ

THE HATEFUL EIGHT: ANDREW COOPER; CHRISTIE: BRIAN BOWEN SMITH; STAR WARS: THE FORCE AWAKENS: © LUCASFILM 2015





(Left) Gwendoline Christie as Captain Phasma in *Star Wars: The Force Awakens*



The Actress

GWENDOLINE CHRISTIE

Little is not a term usually applied to the 6-foot-3

Gwendoline Christie, but once upon a time, the *Game of Thrones* actress was a little girl who found her life changed by *Star Wars*. “It’s one of the first Christmases I remember, and *A New Hope* was on the television. I really just fell in love with it,” says Christie, 37. “I remember distinctly adoring Princess Leia, because even in my infant mind I thought, ‘Gosh, that’s a woman with strength.’” Strength defines her performance on *Thrones* as Brienne of Tarth, the female warrior whose physical prowess is second only to the might of her spirit. She’s also appearing in *The Hunger Games: Mockingjay—Part 2*, taking on the role of fearsome Commander Lyme, a former District 2 victor now fighting on behalf of the rebellion.

Both of those characters can stand alongside Princess Leia in the pantheon of smart, no-nonsense heroines, but when Christie got the chance to play within the *Star Wars* universe, she ended up on the dark side. Christie costars in *The Force Awakens* as Captain Phasma, the silver-plated commander of a battalion of stormtroopers for the galactic evildoers known as the First Order. “She’s *Star Wars*’ first female villain,” Christie says. “It’s incredible, it’s timely, and I’m very proud to be a part of it.”

It’s a noteworthy milestone that not only can a woman be as good as a man, she can now also be as bad. “We know very little about the character at this stage, but we see the costume from head to toe and we know that it is a woman,” she says. It’s not clear how much—if at all—we’ll see Christie without her helmet, and the armor isn’t designed to look overtly female. That’s revolutionary for a genre in which women have traditionally been either absent or relegated to damsels in distress.

Much like with previous masked villains such as David Prowse’s Darth Vader and Jeremy Bulloch’s Boba Fett, Phasma’s spirit radiates through her armor—by how she stands, the way she walks, and who she hurts. “We are connecting to a female character as a human being,” Christie says, even if, ultimately, she does inhuman things. Was it bittersweet to break into *Star Wars* by breaking bad? “Unfortunately,” Christie says, adopting a low, sinister tone, “it came all...too...easily.” —ANTHONY BREZNICAN

The Hunger Games: Mockingjay—Part 2

STARRING

Jennifer Lawrence,
Josh Hutcherson,
Liam Hemsworth

DIRECTED BY

Francis Lawrence

11/20



Star Wars: The Force Awakens

STARRING

Harrison Ford,
Adam Driver, Daisy Ridley

DIRECTED BY

J.J. Abrams

12/18



HOST A HOLIDAY MOVIE NIGHT

Think outside the (popcorn) box this season when the family arrives for the holidays. Forgo the usual fancy tablecloth affair and have a fun-filled night in with pajamas, snacks, and all your favorite holiday flicks.

An Orville Redenbacher's popcorn bar is the perfect way to movie-snack. Set out bowls of sweet, salty, and spicy toppings and let your guests go nuts with the light and fluffy treat.

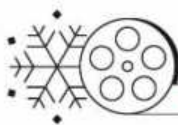
Pick your flick!

Let the family vote on whether to go for a feel-good, timeless classic or a holiday-themed romantic comedy. Cover the floor with pillows for optimal comfort when the lights dim.

Hand out bingo cards pre-film with catchphrases, props, celebrity names, and characters. Winners get movie-themed prizes or an extra trip to the popcorn bar.



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EW.COM/MEMORIES
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HOLIDAY MOVIE PREVIEW

A
PREVIEW
IN
RHYME!



Joseph Gordon-Levitt,
Seth Rogen,
and Anthony Mackie

THE NIGHT BEFORE

STARRING

Joseph Gordon-Levitt, Seth Rogen, Anthony Mackie

DIRECTED BY

Jonathan Levine

11/20

At a certain point, Santa has made his list (and checked it twice). You've been tallied either naughty or nice. So after being a good boy or girl all day with brothers, sisters, mom, and dad, why not venture out to be a little bad? That's the premise of *The Night Before*, about three guys who aren't just friends—they're something more. "The holidays are about family, for the most part, and coming home," says star Joseph Gordon-Levitt, who also used to roam. "What I

remember is looking forward to going out and finding your old friends on that night and reconnecting." A lot can happen when the nice-listers are home, asleep and unsuspecting. The film, directed by 50/50's Jonathan Levine, knows there's a difference between being naughty and mean. It also stars Michael Shannon. "He plays a guy named Mr. Green." So says the filmmaker, who describes the character as no fool. "He's the guy who used to sell weed to these guys when

they were in high school." Mr. Green does more than cloud heads and alleviate strife: "He kind of is to our movie what Clarence is to *It's a Wonderful Life*." Seth Rogen and Anthony Mackie make up the other two friends, and the night spirals further than either intends. They indulge in drugs, drink, and all things desirous—and even encounter the real Miley Cyrus! There's an emotional part, too, though you may not expect that. Levine says they made sure to respect it: "The holidays are a wonderful time, but they're also reflective and bittersweet," though at Christmas the sad emotions definitely take a backseat. Levine says the film doesn't dwell on things that are crappy: "Our number-one goal was to make people laugh and smile and be happy." —ANTHONY BREZNICAN

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3 CUPS MORE
POPCORN PER BAG.*



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*Based on independent lab tests comparing popped volume of one bag of Movie Theater Butter microwave popcorn (Pop Secret, 10.5 cups popped volume; Orville, 13.5 cups popped volume). Pop Secret is a registered trademark of Diamond Foods, Inc. ©ConAgra Foods, Inc. All Rights Reserved.



ANOMALISA

12/30

STARRING David Thewlis, Jennifer Jason Leigh, Tom Noonan
DIRECTED BY Charlie Kaufman and Duke Johnson

The beautiful mind of Charlie Kaufman has never been so animated. The *Being John Malkovich* writer's 2005 "sound play," about a depressed customer-service rep (David Thewlis) who's jarred from his stupor by the angel-voiced Lisa (Jennifer Jason Leigh), has been translated into stop-motion animation, complete with puppet copulation. "There's no intention to make puppet sex a joke," Kaufman says. "Every effort was made to make that intimate and real." And delightfully awkward, of course. —JEFF LABRECQUE



Page to Screen

SPOTLIGHT

In January 2002, a handful of investigative journalists at *The Boston Globe* known as the Spotlight team began publishing an exposé series about sex abuse in the Catholic Church. The film about those events takes audiences behind the headlines to examine how the newspaper—and the city—took so long to confront what was happening. Director **TOM MCCARTHY** (*The Station Agent*), who wrote the screenplay with **JOSH SINGER** (*The West Wing*), explains this early scene, in which the *Globe*'s new editor Marty Baron (Liev Schreiber) tries to convince deputy managing editor Ben Bradlee Jr. (John Slattery) and Spotlight editor Robby Robinson (Michael Keaton) to explore whether senior church officials knew about years of abuse allegedly committed by former priest John J. Geoghan and covered it up. —DEVAN COGGAN

STARRING
Michael Keaton,
Mark Ruffalo, Rachel McAdams
DIRECTED BY
Tom McCarthy

11/6

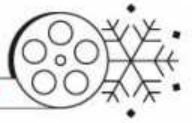
MCCARTHY Ben Bradlee Jr. and Robby Robinson represent a bit of the old guard at *The Boston Globe*. These guys have been there for a long time, and we're sensing, specifically through Ben's character, a little bit of pushback here. It's Marty Baron's first day. He's an outsider from Miami. So there's a little bit of Ben protecting his local turf.

MCCARTHY This is how Marty talks. He's a bit formal, and he's incredibly direct. And he's persistent, as you can see.

SPOTLIGHT: KERRY HAYES; CAROL: WILSON WEBB



John Slattery, Michael Keaton, and Liev Schreiber



GLOBE, MARTY'S OFFICE - MOMENTS LATER

MARTY

Judging from what I've read, it doesn't seem that we've done a thorough investigation of the Geoghan case. Is that right?

BEN

No it's not. We looked hard at Geoghan. David Armstrong for Metro and Michael Paulson for Religion.

isn't impressed.

MARTY

So beyond our daily coverage, we haven't committed any long term investigative resources to the question of whether Cardinal Law knew about this?

BEN

No, we haven't.

MARTY

(to Robby)

And this is the kind of thing your team does?

ROBBY

Spotlight? Well, yeah, but we're still **prospecting** the Boston PD story I mentioned the other night.

MARTY

Could you set it aside?

ROBBY

We could.

BEN

Marty, in the past, Spotlight has had success in large part because they pick their own projects.

MARTY

Well, uh, would you consider picking this one?

TOM MCCARTHY

There was a massive [set] we built in an abandoned Sears building, because we wanted depth. In this scene, whenever you're looking at these guys, you're seeing deep through the whole newsroom. You're getting a sense of the size of this institution, which speaks to the power of *The Boston Globe* in 2001.

MCCARTHY *Prospecting* is a unique word. I think that came directly from Robby.

MCCARTHY These guys had the resources to really vet a story before they started reporting on it, to make sure it had real meaning and real depth. I think that doesn't happen enough anymore.

MCCARTHY Marty's reserved, but he has an incredibly powerful personality. He's a man who doesn't favor protocol. He's going to do things the way he wants, if he feels it's necessary. He's not disrespectful, but he's determined.



Cate Blanchett and Rooney Mara

CAROL

STARRING

Cate Blanchett,
Rooney Mara, Kyle Chandler

DIRECTED BY

Todd Haynes

11/20

Don't forget to breathe as you watch Todd Haynes' incurably romantic *Carol*, based on a Patricia Highsmith novel about a shy shopgirl (Rooney Mara) and her relationship with a married woman (Cate Blanchett) in 1952. The movie, which has been adored at film festivals, is a favorite for Oscar nominations in top categories.

Blanchett lavishes all the credit for that onto Haynes (*Far From Heaven*), who directed her in *I'm Not There*. "I'm very stimulated by visuals and music," she says, "and that's how Todd invites you into the atmosphere of the film. It's an incredible thing that he's done. He's an absolute master."

—JOE MCGOVERN

Will Smith in *Concussion* and (below) with the real-life Dr. Bennet Omalu and director Peter Landesman on set



Real to Reel

CONCUSSION

STARRING
Will Smith,
Gugu Mbatha-Raw
DIRECTED BY
Peter Landesman

12/25

Will Smith loves football. While shooting

The Karate Kid in Beijing six years ago, he flew home to Los Angeles each weekend to watch his oldest son play for his high school team. Smith did this, he says, “not because I’m a good parent. Friday-night lights are ecstasy for me.”

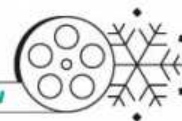
So starring in *Concussion* wasn’t an easy decision. The film is based on the true story of how Dr. Bennet Omalu, a forensic pathologist, discovered a degenerative brain disease seen primarily in pro football players and concluded that it was caused by repeated blows to the head. The movie dramatizes the fallout and depicts the National Football League threatening, intimidating, and attempting to discredit the doctor and his wife, Prema (Gugu Mbatha-Raw).

That’s tough material for a football junkie, but Smith concluded that fatherhood trumped fandom. “As a parent, the responsibility to bring this information to light was overwhelming,” he says. “I almost couldn’t say no.”

To transform into the Nigerian Omalu, Smith mastered the doctor’s demonstrative hand



gestures and singular voice. "It's the accent of a man who loves what he does so much, he almost sings what he says," says director Peter Landesman (*Parkland*). Smith also pinned back his ears—a technique he had used for *Ali*—and added a widow's peak to his hairline. "I could walk down the street in Pittsburgh and people didn't recognize me," he says. —NICOLE SPERLING



Michael Fassbender

MACBETH

STARRING

Michael Fassbender,

Marion Cotillard

DIRECTED BY

Justin Kurzel

12/4

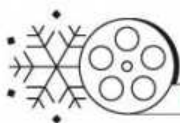
From afar, director Justin Kurzel's staging of the Bard's great tragedy might seem fairly traditional. It's set in 11th-century Scotland, and no one shoots a gun. But Kurzel (who's also directing next year's *Assassin's Creed*) says that studying history to prep for the film steered him toward an unexpected genre. "I started doing a lot of research of those times, how kings were killed every second week, how that landscape

affected the behavior of people," he says. "It started to feel like a Western."

As part of his vision, Kurzel chose to depict Macbeth (Michael Fassbender) and Lady Macbeth (Marion Cotillard) as broken people mourning the death

of their infant child who find ambition a worthy outlet for their grief. "Justin had picked out a few things that really unlocked a lot of the character—the idea of Macbeth having post-traumatic stress disorder," Fassbender says. "For me, it was such a massive breakthrough." The result is a more visceral retelling of the story of the man who would be king, one that shows the play's offstage battles in gory detail. It's a balance that could be described as Stratford-upon-Avon meets Western. With luck, that will help pull more than just college-lit majors into theaters. "If we can get the 16-year-olds to watch this," Fassbender says, "maybe Shakespeare won't be so alien to them."

—KEVIN P. SULLIVAN



Clemens Schick,
Édgar Ramírez,
Matias Varela, and
Luke Bracey

POINT BREAK

STARRING
Luke Bracey, Édgar Ramírez,
Teresa Palmer
DIRECTED BY
Ericson Core

12/25

THE RECIPE FOR THE ORIGINAL POINT

Break called for equal parts testosterone, sea spray, and surf-Zen mumbo jumbo. This extreme-sports remake tries to keep the ratios similar, but on a much larger scale. It's still the story of Johnny Utah (Luke Bracey), the implausibly all-American FBI agent who infiltrates a gang of wave riders and larcenists headed by the charismatic Bodhi (Édgar Ramírez)—only now, in this globe-hopping update, it has gone international. "The original was mostly set in and around SoCal," says director

Ericson Core (*Invincible*). "When we filmed, we were a roving band of gypsies traveling all over the world."

Eschewing green screens for blue waves, the production did as much as it could on location. "It was always a working vacation," Bracey says. The Aussie actor already had plenty of experience with surfing culture. "My dad put me on a surfboard before I could stand up," he says. Bracey put his experience to good use during production, though he knew when to put his pride aside. "Once it came to the point where I had to catch a 35-foot wave at the most dangerous surf spot in the world, I was ready to turn it over to the professionals," he says. "And I'm here talking with you, so you can tell I didn't try the wind suits." —KEITH STASKIEWICZ

THE BIG SHORT

12/11

STARRING Christian Bale,
Ryan Gosling, Steve Carell, Brad Pitt
DIRECTED BY Adam McKay

Right after *Anchor-man 2*, director Adam McKay was asked what his dream project was. Answer: *The Big Short*, Michael Lewis' dissection of the 2008 mortgage meltdown. Brad Pitt's company handed McKay the reins, and an all-star cast signed on, including McKay pal Steve Carell, who'd just earned an Oscar nod for *Foxcatcher*. ("He has slowly developed a British accent, which no one calls out, and he's very full of himself," jokes McKay.) If McKay hits that *Moneyball/Blind Side* sweet spot, Oscar voters might want to hedge their bets.

—JEFF LABRECQUE



Ryan
Gosling



CALENDAR

Nov.

11/4

BROOKLYN

STARRING
Saoirse Ronan,
Domhnall Gleeson

11/6

FRIENDS AND ROMANS

STARRING
Michael Rispoli,
Annabella Sciorra

MISS YOU ALREADY

STARRING
Toni Collette,
Drew Barrymore

THE PEANUTS MOVIE

STARRING
Bill Melendez,
Noah Schnapp

SPECTRE

STARRING Daniel
Craig, Christoph Waltz

SPOTLIGHT

STARRING Michael
Keaton, Mark Ruffalo

TRUMBO

STARRING Bryan
Cranston, Helen Mirren

WHAT OUR FATHERS DID: A NAZI LEGACY

DIRECTED BY
David Evans

11/13

THE 33

STARRING
Antonio Banderas,
Rodrigo Santoro

BY THE SEA

STARRING Angelina
Jolie Pitt, Brad Pitt

HEIST

STARRING
Jeffrey Dean Morgan,
Robert De Niro

JAMES WHITE

STARRING
Christopher Abbott,
Cynthia Nixon

LOVE THE COOPERS

STARRING
Diane Keaton,
Amanda Seyfried

MY ALL AMERICAN

STARRING Finn
Wittrock, Aaron Eckhart

SHELTER

STARRING
Jennifer Connelly,
Anthony Mackie

11/20

CAROL

STARRING Cate
Blanchett, Rooney Mara

THE HUNGER GAMES: MOCKINGJAY—PART 2

STARRING
Jennifer Lawrence,
Josh Hutcherson

LEGEND

STARRING Tom
Hardy, Emily Browning

THE NIGHT BEFORE

STARRING
Joseph Gordon-Levitt,
Seth Rogen

SECRET IN THEIR EYES

STARRING
Julia Roberts,
Chiwetel Ejiofor

11/25

CREED

STARRING
Michael B. Jordan,
Sylvester Stallone

THE GOOD DINOSAUR

STARRING Raymond
Ochoa, Jeffrey Wright

VICTOR FRANKENSTEIN

STARRING
Daniel Radcliffe,
James McAvoy

11/27

THE DANISH GIRL

STARRING
Eddie Redmayne,
Alicia Vikander

Dec.

12/4

CHRISTMAS EVE

STARRING
Patrick Stewart,
Cheryl Hines

EVERYTHING WILL BE FINE

STARRING
James Franco,
Rachel McAdams

KRAMPUS

STARRING Adam
Scott, Toni Collette

MACBETH

STARRING
Michael Fassbender,
Marion Cotillard

YOUTH

STARRING
Michael Caine,
Harvey Keitel

12/11

THE BIG SHORT

STARRING
Christian Bale,
Ryan Gosling

Cillian Murphy,
Benjamin Walker, and
Chris Hemsworth in
In the Heart of the Sea

Léa Seydoux
and Daniel Craig
in *Spectre*

Brad Pitt and
Angelina Jolie Pitt
in *By the Sea*

BLEEDING HEART

STARRING
Jessica Biel,
Zosia Mamet

DON VERDEAN

STARRING Sam
Rockwell, Amy Ryan

IN THE HEART OF THE SEA

STARRING
Chris Hemsworth,
Cillian Murphy

12/18

ALVIN AND THE CHIPMUNKS: THE ROAD CHIP

STARRING Jason Lee,
Bella Thorne

SISTERS

STARRING Tina Fey,
Amy Poehler

STAR WARS: THE FORCE AWAKENS

STARRING John
Boyega, Daisy Ridley

12/23

45 YEARS

STARRING
Charlotte Rampling,
Tom Courtenay

WHERE TO INVADE NEXT

DIRECTED BY
Michael Moore

12/25

CONCUSSION

STARRING
Will Smith, Gugu
Mbhatha-Raw

DADDY'S HOME

STARRING Will
Ferrell, Linda Cardellini

THE HATEFUL EIGHT

STARRING
Kurt Russell,
Samuel L. Jackson

JOY

STARRING
Jennifer Lawrence,
Robert De Niro

POINT BREAK

STARRING
Luke Bracey,
Edgar Ramirez

THE REVENANT

STARRING
Leonardo DiCaprio,
Tom Hardy

12/30

ANOMALISA

STARRING
David Thewlis,
Jennifer Jason Leigh

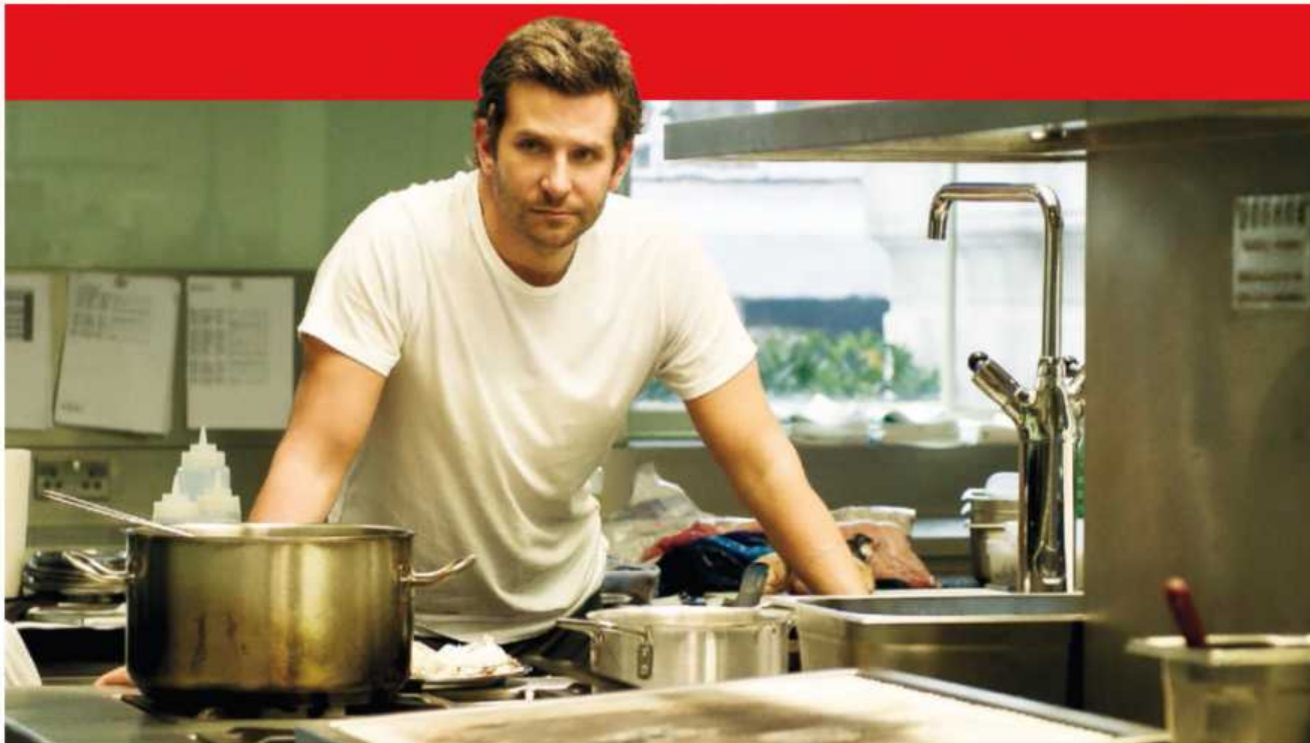
Movies

▶ REEL NEWS

Force Explosion *Star Wars: The Force Awakens'* trailer obliterated records with more than 112 million online views in 24 hours.

Shock of Docs A total of 124 feature documentaries have been submitted for the Oscar, including *Amy* and *Going Clear*.

EDITED BY **STEPHAN LEE** @stephanmlee



▲ Bradley Cooper

Burnt

STARRING

Bradley Cooper, Sienna Miller, Matthew Rhys, Omar Sy, Daniel Bruhl, Emma Thompson

DIRECTED BY

John Wells

RATING

R

LENGTH

1 hr., 40 mins.

REVIEW BY

Chris Nashawaty @ChrisNashawaty



IS THERE ANYTHING more insufferable than the badass persona of the rock-star chef? I blame Anthony Bourdain. Ever since the biker-jacketed gastronome published his best-selling 2000 memoir, *Kitchen Confidential*, we've been inundated with tattooed rebels trying to convince us that they're Jimmy Page with a zester. Now, into this pop culture culinary milieu comes *Burnt*. It's a movie that not only feels about 10 years too late, its message is basically that in order to be a great chef you have to be an arrogant jerk who treats everyone in the galley

like crap. How else will they know you're a genius? Of course, there's room for redemption—in the movies there's *always* room for redemption—but only after you've pissed off everyone around you because they just don't get your alpha-dog artistry, your golden-god greatness, and your obsessive, Arthurian quest for (cue the heavenly choir) a third Michelin star.

I think you can probably tell that I didn't care for *Burnt*. Or at least the first half, which is so stuffed with bad-boy clichés and arias of egomania it felt like a *MAD* magazine parody of *Top Chef* season 6. I almost felt bad for Bradley Cooper, who plays Adam Jones—a once-hot chef who was more or less expelled from Paris after snorting too many drugs and screwing over too many people (basically the same character he played on the short-lived 2005 TV version

THE CHEF RAGE-O-METER

We take the temperature of film foodies

BOILING POINT



ADAM JONES
BRADLEY COOPER

Burnt
Gordon Ramsay but sexier—and meaner



MRS. LOVETT
HELENA BONHAM CARTER

Sweeney Todd
Doesn't put love in those meat pies



REMY
PATTON OSWALT

Ratatouille
More perfectionist than pest



JULIA CHILD
MERYL STREEP

Julie & Julia
Worst sin is using the five-second rule



BABETTE HERSANT
STÉPHANE AUDRAN

Babette's Feast
Basically a saint who feeds the masses
—Danielle Zhu

of *Kitchen Confidential*). As penance, Adam went to New Orleans and shucked a million oysters. Now he's back on the scene in London, trying to resurrect his career by earning that third star. He goes one by one to his old crew (Daniel Bruhl, Omar Sy, Riccardo Scamarcio) and makes amends—or as much amends as his vanity will allow. He also takes on some rising hotshots, like Sienna Miller's feisty single mom, Helene. Apparently, the bigger a chef's sense of self-importance, the stronger the gravitational pull.

All of this is pretty predictable hash. And if there's a sense of déjà vu with Adam's Michelin pursuit, it might be because screenwriter Steven Knight also wrote last year's Michelin-themed comfort-food film *The Hundred-Foot Journey*. But just when you think you know where *Burnt* is headed, there's an underhanded twist about halfway in. And it's almost enough to set the movie right. It doesn't hurt that Knight and director John Wells have Bradley Cooper behind the burner. He's one of the few actors who can convincingly play unlikable a-holes in the first act and end up earning your sympathy by the third—even if his hands are as tied as a Christmas roast as they are here. In one of the film's many rapturous speeches about cooking, Adam says, "I want to make food that makes people *stop* eating." In the moment, it sounds poetic, almost profound. But much like *Burnt*, the more you think about it, the less sense it makes. **C+**

THIS FILM CONTAINS THE FOLLOWING:

- BK** BURGER KING
- S** SABOTAGE
- PO** PERFECT OMELET
- GP** GOURMET PIGEON



Sandra Bullock

Our Brand Is Crisis

STARRING Sandra Bullock, Billy Bob Thornton, Anthony Mackie

DIRECTED BY David Gordon Green

RATING R | **LENGTH** 1 hr., 47 mins.

REVIEW BY Chris Nashawaty
[@ChrisNashawaty](#)

FOR A MOVIE about political messaging, *Our Brand Is Crisis*

doesn't know what it's selling besides Sandra Bullock's lushly buttery dye job. Based on a 2005 documentary about a group of D.C. strategists who went to Bolivia to help get a long-shot candidate elected president, this blunt-edged satire blindly grasps for a tone that works and comes up short. Is it a *Miss Congeniality Goes to*

La Paz bit of slapstick? The sight of Bullock pratfalling as she steps off a plane and mooning from a bus window points to yes. But wait, now she's all business in black glasses, indicting political corruption with her staff (Zoe Kazan, Anthony Mackie, Ann Dowd, and Scoot McNairy, all overqualified). It's not that light comedy *can't* be mixed with something heavier—*Primary Colors* juggled the two expertly. It's just that the comedy here isn't very funny and the drama isn't very sharp. As the ruthlessly cynical "Calamity" Jane Bodine, Bullock rises above the script when she's sparring with Billy Bob Thornton as a rival spin doctor. These two pros have been in enough movies to know how to have some fun even when nothing around them is working. **C**

CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
A-	THE MARTIAN	83	81	93	86
A	ROOM	78	83	95	85
B+	BRIDGE OF SPIES	82	81	92	85
B	STEVE JOBS	74	81	85	80
B	SUFFRAGETTE	65	66	78	70
B	GOOSEBUMPS	72	59	72	68
D+	THE LAST WITCH HUNTER	65	35	18	39
C+	JEM AND THE HOLOGRAMS	34	44	25	34
B	PARANORMAL ACTIVITY: THE...	46	34	19	33
C+	ROCK THE KASBAH	59	29	10	33



MAUREEN O'HARA 1920–2015

The Queen of Technicolor

One of the last icons of Hollywood's golden age, **Maureen O'Hara** died at 95 on Oct. 24. Here, we remember the star who brought blazing color to the big screen. **By Joe McGovern**

FEW PEOPLE TYPIFIED OUR love of cinema, in all its radiance and romanticism and tough-broad rebellious spirit, better than Maureen O'Hara. The legendary Irish actress wasn't even 20 when she began her career in 1939, the most golden year in Hollywood's golden era. Roles in Alfred Hitchcock's *Jamaica Inn* and opposite Charles Laughton in *The Hunchback of Notre Dame* led to her luminous turn as a miner's daughter in the 1941 Best Picture winner, ***How Green Was My Valley***. But those three movies were shot in black and white, and O'Hara possessed a face and an attitude that color movies were made for—and her

bountiful red hair and kelly green eyes got the actress dubbed the "Queen of Technicolor." Of her 50-plus films, including ***Miracle on 34th Street*** (1947) and ***The Parent Trap*** (1961), none shone with her brash, bouquet-of-roses beauty more than John Ford's ***The Quiet Man*** (1952), in which she starred alongside perennial screen partner John Wayne. Steven Spielberg included a wondrous homage to that movie's kissing scene in *E.T.* and later stated that thanks to O'Hara, "women felt emboldened when they went to the movies." And men felt lovesick. It'll take a lot more than death to put out her tempestuous flame.

ALSO PLAYING

The Diplomat NR, 1 HR., 45 MINS.

Diplomacy is an art practiced in secret. In this fascinating biopic about the late U.S. statesman Richard Holbrooke (whose greatest triumph was the 1995 Dayton agreement stanching the bloody crisis in the Balkans), we get an insider's look at 50 years of behind-closed-doors logrolling and arm twisting. Directed by Holbrooke's son, David, the film (HBO, Nov. 2, 8 p.m.) balances poignant political insight with a heartfelt narrative about a man trying to reckon with his absent father's legacy. **A-** —Chris Nashawaty

Flowers NR, 1 HR., 39 MINS.

Spain's submission for this year's Best Foreign Film Oscar, *Flowers* is a leisurely paced philosophical drama about three women whose lives overlap in unexpected (if not always engaging) ways. Mysterious and tinged with tragedy, the bitter-sweet import has some truly lovely moments, like when the menopausal Ane (Nagore Aranburu) receives an avalanche of flowers from an anonymous admirer. But the film is undercut by long metaphorical stretches that dampen their impact. **B-** —Chris Nashawaty

Love NR, 2 HRS., 14 MINS.

"I want to make movies from blood, semen, and tears," says film grad Murphy (Karl Glusman), the alter ego of *Irréversible* and *Enter the Void* director Gaspar Noé in this very sexually explicit drama. Noé is one of cinema's true alchemists, and he'd sooner die than sell out, but here his *First Tango in Paris* platitudes render the movie disappointingly soft. The big draw should be 3-D, which enhances the visual intimacy, though only in shooting a male orgasm does Noé go gonzo with the format. **C+** —Joe McGovern

Nasty Baby R, 1 HR., 40 MINS.

Chilean auteur Sebastián Silva (*Crystal Fairy & the Magical Cactus*) stars as Freddy, an expat artist whose cozy life is centered on his boyfriend, Mo (Tunde Adebimpe), and best friend, Polly (Kristen Wiig). Polly's desire to have a child with Freddy and Mo is ostensibly the focus—until a third-act twist suddenly jolts the film out of its sun-dappled Brooklyn bohemia. Subverting expected narratives may have been Silva's aim all along; still, the turn isn't just nasty, it's confounding. **B-** —Leah Greenblatt

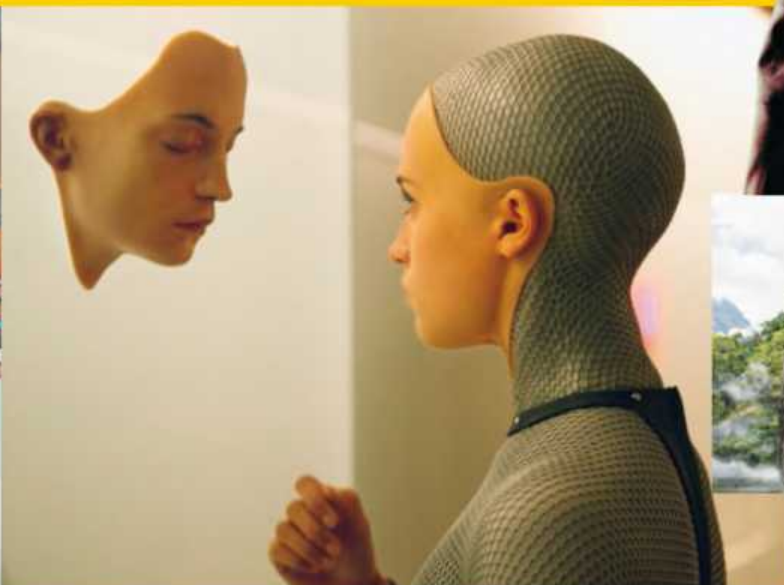


MORE ON EW.COM Scouts Guide to the *Zombie Apocalypse* (Oct. 30) did not screen by our deadline, but you can find our review on EW.com



Streaming

THE STANDOUT TITLES COMING (AND GOING) IN NOVEMBER. BY SHIRLEY LI @shirklesxp



1 AMAZON PRIME EX MACHINA

Led by a captivating performance from breakout star Alicia Vikander as android Ava, this sci-fi ode to man and machine is equal parts thoughtful and haunting.

MOVIE | NOV. 14

2 HULU BOND-ATHON

Just in time for *Spectre*, revisit 007's best kills and thrills with 15 classic titles. For those new to Bond, start with *Goldfinger* for its iconic sinister villain, *From Russia With Love* for one of the grittiest entries in the franchise, or *The Spy Who Loved Me* for the unforgettable Carly Simon title song, "Nobody Does It Better."

MOVIES | NOV. 1

3 AMAZON PRIME TEEN WOLF SEASON 5A

Catch up with the pack's latest battles (including high school graduation!) in the thrilling, frenetic fifth season.

TV | NOV. 22

4 NETFLIX HOME

With an all-star voice cast led by Jim Parsons and Rihanna, this animated charmer is as lovable as its wayward extraterrestrial hero, who's exiled for being more interested in partying than planet conquering.

MOVIE | NOV. 25

5 AMAZON PRIME TOP FIVE

Chris Rock delivers an uproarious yet sharply

honest performance as a washed-up actor trying to be taken seriously for the first time in his life.

MOVIE | NOV. 28

6 HULU VIKINGS SEASON 3

In the addictive third season of History's bloody epic, Ragnar (Travis Fimmel) becomes king, Lagertha (Katheryn Winnick) embraces life as an earl, and the warring storms into France.

TV | NOV. 12



7 AMAZON PRIME WOLF HALL

Move over, Frank Underwood: Master manipulator Thomas Cromwell (Mark Rylance) shaped the fate of the English court and the Catholic Church during the reign of Henry VIII (Damian Lewis).

BEST EPISODE > "The Devil's Spit" (EP. 4) Anne Boleyn's (Claire Foy) paranoia sets up the bloodbath to come.

TV | NOV. 10

8 CRACKLE KING KONG 2005 VERSION

Peter Jackson's take on the classic primate pic may take three hours to watch, but it's worth it for the eye-popping, Oscar-winning visual effects.

MOVIE | NOV. 1

LAST CALL TO WATCH...

Fargo (Netflix) 11.1 | *Stand by Me* (Netflix) 11.1 | *Steve Jobs: The Lost Interview* (Netflix) 11.22 | *District 9* (Crackle) 11.30

TV

EDITED BY AMY WILKINSON @amymwilk



▲ Aziz Ansari and Noël Wells

Master of None

DATE	TIME	NETWORK	REVIEW BY
Debuts Nov. 6	Streaming	Netflix	Jeff Jensen @EWDocJensen



CONFESSIO: **ACTOR-COMEDIAN** Aziz Ansari was, for me, the least hilarious element on NBC's *Parks and Recreation*, one of the true gems of TV's ridiculously good modern era. His Tom Haverford, a get-rich, get-lucky single guy hustler-entrepreneur, was too broad to be hilarious, too on point to be endearing. To be really honest, my anti-Tom attitude left me indifferent to all things Ansari, including his acclaimed stand-up. He could rarely make me laugh on one of the greatest

sitcoms ever. I assumed he couldn't make me chuckle elsewhere.

Another confession: I'm wrong on Aziz, and maybe an idiot. Because I've just seen *Master of None*, a 10-episode Netflix binge of Ansari's creation, and it's a powerful expression of his perspective and range—and one of 2015's best shows. Another entry in the burgeoning genre of indie TV comedy that spans from *Portlandia* to *Broad City*, *Master of None* recalls the personal auteur nerve and New York City grit of Louis C.K.'s *Louie* and the ribald relationship comedy of *You're the Worst* and the surprising wisdom both can generate—yet it possesses a refreshingly sweeter spirit than either of them. Seventies Woody Allen is

LOGLINES

NBC to Tell *Amazing Stories* *Hannibal* boss Bryan

Fuller is rebooting the '80s anthology series. **CBS Is High**

on *Limitless* The network has ordered a full season of

the brain-boosting-drug drama starring Jake McDorman.

RATING MASTER'S DATING ADVICE

ON FLEEK

"If she doesn't text you in two days, she doesn't want to go [out]."

—**DENISE**
(Lena Waithe)



"'XOXO' means f--- yourself."

—**DEV**
(Aziz Ansari)



"Here's the move: You send her a picture of a turtle climbing out of a briefcase and quickly write 'Whoops, sorry. Wrong person.' You'll get an instant response back. It's mysterious, and girls love mystery, brah."

—**ARNOLD**
(Eric Wareheim)



OFF BASE

evoked, in the style and placement of the credits, in the wide-screen observational aesthetic. It's a vibrant work that also fills the screen with greater diversity in representation, in richly drawn, casually worn fashion.

Ansari plays Dev, the wholly American millennial son of Indian immigrants, a commercial actor trying to break into movies. When he's not working a bit role in a lazily mounted, CGI-heavy zombie flick targeting black audiences (H. Jon Benjamin and Colin Salmon as his castmates steal every moment they get), he's hanging with his single pals, a group that includes fresh takes on the Grating Kooky Friend (Eric Wareheim) and the Wise Gay Friend (Lena Waithe). Dev's also looking for love, or at least a mutually beneficial hump. In fact, we meet him in bed with an entertainment publicist (Noël Wells), dealing with a condom breakage. The unsexy situation unspools into a satirical set piece about new-century hooking-up (Uber is involved), but it also effectively reboots Ansari as a rom-com leading man.

Every episode drills down on a single theme. One standout episode explores depictions of Indians in pop culture. (Remember when Fisher Stevens wore brownface in *Short Circuit*?) Another winner, blessed with guest turns by Claire Danes and Noah Emmerich, watches our flawed yet empathetic hero wrestle with the ethics of sleeping with an unhappily married woman. The stories can veer in tone—the premiere, about kids and marriage, grows hilariously dark—but always remain grounded. The second ep has Dev and another friend (Kelvin Yu) daring to engage their parents as human beings and investigating their immigrant journeys. It's a gem of deep hilarity and a beautiful artistic statement. Forgive me for underestimating you, Aziz. You are clearly a master of much. **A-**



▲ Yara Pilartz and Ernst Umhauer

Why You Should Be Watching *The Returned*

DATE Premieres Oct. 31 | **TIME** 10 p.m. | **NETWORK** SundanceTV

REVIEW BY Melissa Maerz @MsMelissaMaerz

SO YOU'VE NEVER seen this atmospheric French thriller, even though it landed on my 10-best-TV-shows-of-2013 list? Well, Halloween is the perfect time to catch up. Set in a small Alpine village, it's the tale of quiet people whose lives are disrupted when long-dead loved ones show up at their doors. But this isn't a zombie drama—it's much sadder and more unsettling. Season 2 begins six months after the finale, when the "returned" disappeared into the mountains, and the new episodes—though slightly slower-moving—are just as haunting as before. Below, a few reasons to binge the show before someone spoils the twists.

It's Suspenseful

The Returned is a profound drama about grief, but it's also just a great mystery. Why have the dead come back? Are they being punished, or given a second chance? Season 2 introduces a visitor (Laurent Lucas) who might know something about that. The show also reveals more about the town reservoir, which might be ruled by supernatural forces, as well as what happened to Victor (Swann Nambotin), the creepy kid with the dead-eyed stare.

It's Spooky

Are you easily scared by the idea of (a) a woman impregnated with an undead man's baby that tries to kick its way out of her stomach, (b) wild animals that drift through places where they don't belong, like that polar bear from *Lost*, (c) a serial killer who eats his victims, or (d) that serial killer's father (a new character played by Michaël Abiteboul), who's even more evil than his son? Then you're in luck: Season 2 features all of the above, plus a new generation of the dead, who aren't nearly as pretty as those who originally "returned."

It's Subtitled

Everything about the show is very French, from its talky, European-film vibe to its existential meditations. And everything not only sounds cooler in French, it looks cooler, too. The twilight-hued cinematography, filmed outside Annecy, captures the melancholy mood, as do the long, tense shots of characters staring silently into the distance. Plus, the subtitles will keep your eyes off Twitter, allowing you to lose yourself in the same evocative world where the dead are trapped forever. **B+**

POSTCARD FROM THE SET

Getting to the Heart of The Affair

Sex, lies, and murder: It's all in a day's work for the stars of Showtime's heady drama—now in its second season—airing Sundays at 10 p.m.

By Sara Vilkomerson

ON A LATE-AUGUST morning in sweltering New York City, a group of extras for Showtime's *The Affair* have dutifully donned turtlenecks and pea-coats to evoke a fictional autumn chill, cramming into a SoHo bookstore for a reading featured in this season's eighth episode. Inside—with *Descent*, the novel by Noah Solloway (Dominic West), prominently on display—the author stands at a podium while his estranged ex-wife, Helen (Maura Tierney), slips into a seat. As the director calls “Action!” and the scene begins, the heat from outside, the rustling of restless feet, the cameras, the crew, and even reality itself fall away as these two people—with their long, complicated history—lock eyes.

Charged, poignant moments such as these are among the many things *The Affair* does best. The show, created by Sarah Treem and Hagai Levi—the pair previously collaborated on HBO's *In Treatment*—tells what should be, on the surface, a fairly simple tale. Noah, married with four children to Helen, spends a summer in Montauk and falls for Alison (Ruth Wilson), a local who is married to a rancher named Cole (Joshua Jackson). But just like life, these facts don't begin to scratch the surface of the story. For example—and not in order of importance—the characters grapple with class anxiety, the aftermath of the death of a child, the

possible murder of a secondary character, drug dealing, and horses.

In its first season—which won Golden Globes for Best Drama and Best Actress (Wilson)—each episode split its perspective between Noah's and Alison's. Sometimes their recollection of events aligned, but more often, individual memories differed *Rashomon*-style—whether it was dialogue, action, or even smaller details such as wardrobe and set decoration. *The Affair*, it should be said, is a show that sweats the small stuff. And it's only getting more detailed as season 2

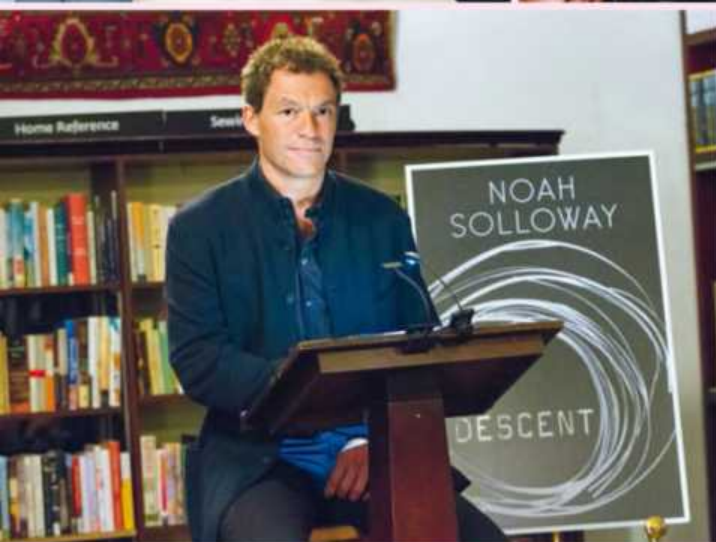
features four points of view, adding Helen's and Cole's. “It wasn't so much that we needed an expansion,” Treem explains. “It just felt like an organic evolution for the show. We felt like everyone deserved their own POV. As writers we were hungry for it.”

Because the series doesn't play with just perspective and memory but also time itself—action jumps between the era Noah and Alison met and years later after a fatal car accident and its consequences—one wall of the writers' room is devoted to a grid that divides the





◀ (Left) Co-creator Sarah Treem, Dominic West, and Maura Tierney; (below) Tierney and director John Dahl



◀ (From left) Joshua Jackson and Ruth Wilson; West

narrative between present and the future present. Things get complicated—even for the actors. “I’m generally pretty good about this stuff, but this morning before I got enough coffee I’m like, ‘Okay, *which* year are we in?’ It gets a bit murky,” says Jackson. “I did five years on a science-fiction show. Who knew that *Fringe* would be my preamble to *The Affair*?” he jokes. Sharp-eyed viewers of this season’s first few episodes might have noticed that Jackson’s weight fluctuates dramatically between his own memory and

his ex-wife’s. “I drank about a gallon of water before every take,” he says. “I think the idea behind the show is that it’s not just the narrators who are lying to themselves—they’re not conscious of the lie. Each of our stories is very personal and can be very different, and we have a tendency to color and shape things that tend to make us uncomfortable.”

It’s also emotionally harrowing to play. “These are not easy characters who have had easy lives. Last season it was tough—I think I almost had a mental breakdown by the end,” says

“
WE REALLY DO ALL GET ALONG. SADLY, IT’S UNUSUAL TO HAVE FOUR PRINCIPAL CAST MEMBERS WHO ENJOY EACH OTHER’S COMPANY.”
—JOSHUA JACKSON

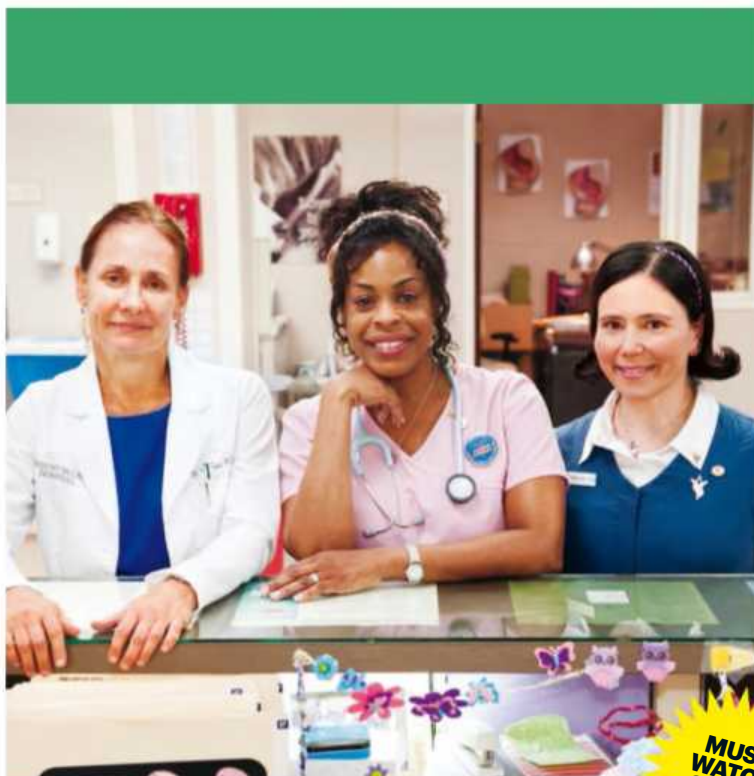
Wilson. “I want to do a comedy. I’m desperate to smile and be ridiculous!”

The many twists and turns of the plot are closely guarded—though Treem promises that the details of the hinted-at murder will eventually be revealed. And in what might be a clue, West admits, “Noah gets everything that he wants, and of course you have to be careful about getting what you most desire. It sort of f---s him up, and he goes through a huge breakdown.” He smiles. “The more dramatic the better, as far as an actor is concerned.”

In the meantime, plenty of couples find themselves in heated discussion as to which character is in the right and which is in the wrong. “I think people bring a lot of their own experiences to it as a viewer,” says Tierney. “You can’t help but decide who is a hero and who is a villain depending on what’s happened to you. I’ve been surprised by how many people talk to me on the street about it. They want to know what really happened and which version is true. I always say, ‘Neither one of them.’” She smiles. “Or both!”

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN @RayRahman



Season Premiere

GETTING ON

SUNDAY, NOV. 8 10-10:30PM HBO

MUST WATCH OF THE WEEK

Every season, this cringe comedy about a hospital's extended-care ward takes the least amusing subjects—medical bureaucracy, petty co-workers, end-of-life preparations—and makes them laugh-out-loud funny. In its third and final season, the series is still brilliantly droll, elevating the most mundane moments into something that's either hilariously awkward or genuinely moving—or, at its best, both. While Dr. Jenna James (Laurie Metcalf) recovers from her hospice scandal with increasingly suspicious behavior (suddenly she's pushing an “anal horn” on patients who don't need it), a suave new doctor (Grant Bowler) from New Zealand threatens her job, and the staff argues about who is responsible for cleaning up vomit—a surprisingly nuanced running gag that's also a smart critique of unions. Fresh off her Emmy nomination, Niecy Nash delivers the world's greatest “I'm so over this place” face as DiDi. But it's Dawn (Alex Borstein) who steals the best moment, in a twist that's so sad all you can do is laugh. **A-** —Melissa Maerz

MONDAY NOVEMBER 2



The Leisure Class

10-11:30PM HBO

Having already watched every contentious, passive-aggressive, and mansplaining step of a film's production, *Project Greenlight* viewers will now be able to see what the new season of the HBO series, executive-produced by Ben Affleck and Matt Damon, hath wrought. *The Leisure Class'* director, Jason Mann, tells EW that the extra perspective the show offers will color how people watch his debut feature, for better or worse. “It's valuable for audiences to recognize that when you see a finished movie, it could be something that's been through a lot of processes to become what it is,” Mann says. “Sometimes those things are fighting against what may have been the initial conception.” But hey, at least it's in 35mm! —Kevin P. Sullivan

TUESDAY NOVEMBER 3

Season Finale

Best Time Ever With Neil Patrick Harris

8-9PM NBC

Finale? I thought it was illegal for NPH to not be on TV at all times.

PERSONAL DAY

Limitless

10-11PM CBS

When Brian calls in sick to his job at the FBI, the CIA comes to his home to abduct him. It'll result in the most riveting out-of-office email ever.



The Grinder

8:30-9PM FOX

This episode will only air if there's no World Series game 6, giving us one more reason to root for the Mets to win in four.

iZombie

9-10PM THE CW

Liv looks into the mysterious death of a basketball coach. Well, he *did* know a lot of shooters...

Chopped

10-11PM FOOD

The contestants prepare pretzel rolls, chicken wings, and burger patties. I see promising careers at Applebee's in their near future!

WEDNESDAY NOVEMBER 4

▶ Arrow

8-9PM | THE CW

"New is why you brought me along," John Constantine (guest star Matt Ryan) says as he leads Oliver (Stephen Amell) and Arrow viewers into mystical waters. But the charismatic exorcist is hardly new to fans of Ryan's short-lived NBC drama, *Constantine*. He returns to TV on the CW series, adding a spark to Oliver's quest to restore Sara Lance's (Caity Lotz) soul. Ryan hasn't lost a step in refilling John's trench coat, but make no mistake: This is still an *Arrow* story. Constantine appears in service to it, opening the world up to even more magic—and hopefully also opening the door to a return. **B+**

—Jonathon Dornbush



THURSDAY NOVEMBER 5



Season Premiere

▶ Mom

9-9:30PM | CBS

One of the best things about *Mom* is that it isn't always funny. That's a compliment, of course—the show's frequent bouts of real emotional drama are part of what makes it so compelling. The darkly comic season 3 premiere is a perfect example: Bonnie (Allison Janney) finds out that her own mother (guest star Ellen Burstyn), whom she hasn't seen since childhood, is dying and wants to reconnect. Bonnie isn't so into it. "This woman is more my mother," she says, pointing to a diner waitress. "She's fed me more times." Christy (Anna Faris) begs to differ and forces an impromptu family reunion that...um, doesn't go so well. Burstyn is terrific, delivering a performance that begins with laughs and ends in tears. Also, keep an eye out for a cameo from June Squibb, who provides plenty of comic relief (and cookies). **B+**

FRIDAY NOV 6



Season Premiere

▶ MasterChef Junior

8-9PM | FOX

Two dozen kids cook their own food, because *that's* how bad school lunches are these days.

▶ First in the South Democratic Candidates Forum

8-10PM | MSNBC

Clinton, Sanders, and O'Malley attend a Rachel Maddow-moderated forum that's sure to be watched by dozens of Americans who work at SNL.

SATURDAY NOVEMBER 7

Series Debut

▶ Dr. Dee: Alaska Vet

8-9PM | ANIMAL PLANET

The intrepid animal doctor castrates a horse, and other popular Alaskan bedtime stories.

▶ Unfinished Business

8-9:30PM | HBO

A first run of the Vince Vaughn and Dave Franco movie that's like *Horrible Bosses*, only with 100% more Franco.



▶ Jackie: Behind Closed Doors

9-11PM | REELZ

The special looks at the life of former First Lady Jacqueline Bouvier Heinz Kennedy Onassis. It will also reveal which of those names isn't really hers.

▶ Legends: OWN at the Apollo

10-11PM | OWN

An Isley Brothers concert on TV? You can finally see them play "Between the Sheets" while you're between the sheets!

▶ Saturday Night Live

11:30PM-1AM | NBC

Donald Trump is hosting. Sorry.

SUNDAY NOVEMBER 8

Series Debut

▶ Agent X

9-11PM | TNT

The direct inverse of HBO's satirical *Veep*, *Agent X* is a silly, overly earnest espionage drama on which the female vice president of the United States (Sharon Stone) holds the pyramid-eye-shaped key to tremendous power. From her bunker underneath the Naval Observatory, its walls lined with patriotic portraits and flat-screens, she commands the studly John Case (Jeff Hephner) in missions off the radar of the FBI or CIA. Creator William Blake Herron co-wrote the original *Bourne Identity* and beefs up this series with ludicrous shoot-outs that skim the edges of genre parody. But Stone resists her natural camp instincts and imbues the VP with stiff nobility. She makes Dick Cheney seem lithe and light-humored. **C** —Joe McGovern



X FACTOR

▶ The Simpsons

8-8:30PM | FOX

David Copperfield lends his voice for a special guest appearance...or does he? Magic!

▶ The Good Wife

9:30-10:30PM | CBS

Alicia takes on a client who was fired from a tech firm after failing a lie-detector test. The test goes like this: Ask them if they know how to use Excel. If they say yes, they're lying.

▶ The Affair

10-11PM | SHOWTIME

I could tell you now what will happen, but that would just be cheating.

Music

EDITED BY KEVIN O'DONNELL @ODtron

▶ NOTEWORTHY

David Bowie will return with his latest studio album, *Blackstar*, on Jan. 8; the title track drops Nov. 20.

Demi Lovato and **Nick Jonas** are hitting the road together for a 44-date summer tour, launching next June.



▲ (From left) Jessie Ware, Olly Alexander, Sharon Van Etten, Adele, Lianne La Havas, Elena Tonra, and Andra Day

Exploring the Adele-iverse

While the world breathlessly awaits the British singer's return with 25 (see page 22), here are the **11 torch singers** who are carrying her flame. Grab a Kleenex and your best boxed pinot and get ready to ugly-cry. **By EW Music Staff**

▶ Andra Day

BACKSTORY This Cali native, who, like Adele, studied singing at a performing-arts school, broke out in 2012 with viral YouTube clips. She honed her soulful chops on her 2015 debut, *Cheers to the Fall*, which features collabs with Raphael Saadiq.

BEST TRACK On "Rise Up," Day belts a stunning gospel-tinged ode to self-empowerment.

▶ Jessie Ware

BACKSTORY The British singer gained attention thanks to guest spots on tracks by Disclosure and SBTRKT before putting out two stellar albums full of sultry ballads.

BEST TRACK The serene 2014 tune "Say You Love

Me" showcases Ware's breathy pipes over lush production from Katy Perry producer Benny Blanco.

▶ Sharon Van Etten

BACKSTORY She's part coffee-shop folkie, part art-indie siren, and all raw nerves: Van Etten's quartet of albums

WARE: SIMONE JOYNER/WIREIMAGE.COM; ALEXANDER: TIM MOSENFELDER/GETTY IMAGES; VAN ETTEN: GAELLE BERG/REDFERNS/RETNA; ADELE: KEVIN WINTER/WIREIMAGE.COM; LA HAVAS: ROSS GILMORE/REDFERNS/GETTY IMAGES; TONRA: WENDY REDFERN/REDFERNS/GETTY IMAGES; DAY: REBECCA SAPP/WIREIMAGE.COM



SAM HUNT THROWS THE BEST “HOUSE PARTY” IN TOWN

The newly minted country star, up for three CMAs on Nov. 4, reflects on his big year, his hit single, and what to expect on his next album. **By Madison Vain**



How does it feel to be up for nominations like New Artist of the Year?

I'm flattered! Awards have never been something I strive for, but they are a reflection of all the people who put in the hard work.

“House Party” is one of the biggest country singles of the year. Do you always hear it when you go to an actual house party?

[Laughs] Truthfully, I haven't really been to many house parties since I put out the record. But I hate listening to myself, especially with people around, so I would have to sabotage that if it happened.

You're working on the follow-up to *Montevallo*. What can we expect?

I usually approach songwriting by leaning toward ballads and

slower songs. So I'm more aware of needing a balance. There will be songs that will be great to listen to in the car, songs that will be perfect for a party, or a live show.

You've said you got into music because it was an escape from some life stressors, like college football. Now that music is your job, how has your passion for it changed?

It has made it harder to appreciate. As much fun as I had the last year, I felt my sensitivities to music sort of dull, [but] I can already feel them being refreshed after being back home. And when I was in my late teens and early 20s, there were a lot more emotional ups and downs compared to now. I think maybe those are the times in your life where you really appreciate music.

artfully blend carefully curated blues hums and her always-about-to-bawl emoting.

BEST TRACK The devastating “I Always Fall Apart,” a shambling late-night confession dressed in a sweet pop song.

▶ Wet

BACKSTORY A coed Brooklyn trio with a penchant for pairing gauzy arrangements and dreamy double-tracked vocals with emotionally piercing lyrics.

BEST TRACK The gorgeously constructed heartbreaker “Don't Wanna Be Your Girl.”

▶ Years & Years

BACKSTORY U.K. electro-poppers with real beating hearts where their synths are—anchored by frontman Olly Alexander's feathery, high-altitude vocals. **BEST TRACK** “Eyes Shut,” a finger-snapping, falsetto-laced beauty.

▶ Daughter

BACKSTORY Backed by the atmospheric folk instrumentation from guitarist Igor Haefeli and drummer Remi Aguilella, British singer Elena Tonra delivers incredibly vivid dirges about ex-boyfriends and the dearly departed.

BEST TRACK On the new song “Doing the Right Thing,” Tonra whisper-sings a gut-wrenching tale about a family member struggling with Alzheimer's.

▶ Mizan K

BACKSTORY An Ethiopian-born New Yorker whose velvet-and-wood-smoke voice caught the attention of Grizzly Bear's Chris Taylor; he's releasing her debut *Dark Blue* EP on his own Terrible Records on Nov. 6.

BEST TRACK “7 Billion” is a song so timeless—a few spare piano chords are her only accompaniment—it could have been played in a blues club 60 years ago.

▶ Seinabo Sey

BACKSTORY The Swedish-Gambian Sey is a student of Mary J. Blige's hip-hop soul, which means that even when her club-diva wail is making booties sweep the floor, there's always a rousing message of personal empowerment.

BEST TRACK “Easy,” with its stirring a cappella intro and cinematic march of a beat.

▶ Lianne La Havas

BACKSTORY There's a reason La Havas has been drafted to collaborate with Prince:

Between her soulful voice, funky rhythmic instincts, and genre-bending songwriting skills, it's as though the 26-year-old Brit were built in a lab by the Purple One himself.

BEST TRACK The swinging R&B single “What You Don't Do” is as warm and cozy as a cashmere sweater.

▶ James Morrison

BACKSTORY This British artist may look like Chris Martin of Coldplay's younger brother, but he's got a gritty voice that recalls soul titans like Otis Redding.

BEST TRACK On “Demons,” Morrison confesses about overcoming personal travails, with killer electronic production—dig those sped-up vocal samples.

▶ Rumer

BACKSTORY No, not Bruce and Demi's daughter. This Rumer (born Sarah Joyce) is the biggest pop star in the parallel dimension where frothy disco and '70s soft rock still reign.

BEST TRACK “Baby, Come Back to Bed” marries minimalist swoop to Rumer's tale of breaking up to make up.

SOUNDTRACK OF MY LIFE

Sara Bareilles

The singer-songwriter—who's back Nov. 6 with **What's Inside: Songs From Waitress**—opens up about the power of Paul Simon, *The Phantom of the Opera*, and more.
By Madison Vain



The first song I was obsessed with

1 “You Can Call Me Al” by Paul Simon. I asked my mom to get me the 45, and she came back with “Walk This Way” by Run DMC and Aerosmith. [Laughs] I don’t know how she got those mixed up. I was so mad at the time that she didn’t get me the song I wanted. But I think that’s pretty adorable now.

The first album I bought with my own money

It was definitely a musical-theater [cast album], probably **2** *The Phantom of the Opera*. My oldest sister was really involved in theater, and I wanted to be like her. I went to see her in so many shows and got involved with theater really young, like 12, and just ate it up! I loved the storytelling. It was almost like you could close your eyes and it was a movie in your mind.

An album that made me want to be an artist

3 *When the Pawn...* by Fiona Apple. Everything about her writing, at the time that it surfaced in my life, was like an explosion. Her lyrics were outstanding, and the fact that she was so willing to be dark and vulnerable and broken...it made me want to write songs. I think I was in high school at the time, but to be honest, I have a s--- memory and could be wrong.

The song that reminds me of my first kiss

I feel like I had a really good make-out to Mazzy Star’s **4** “Fade Into You” in high school. That one always elicits romantic feelings. [Laughs]

A song I wish I’d written

Carole King’s **5** “Will You Love Me Tomorrow.” There’s something so simple and true about the melody and sentiment. It’s heartbreaking in its

truth, wanting that promise that no one can ever give, that they’ll still be there the next day.

My guilty pleasure

Well, s---, I don’t know. Would people be surprised that I like **6** ABBA? I was raised on musical theater and ABBA. [Laughs]

The song I’m most proud to have written

If I were to answer that today, it would be “Brave.” I’ve just learned so much from being a part of that song’s life. It’s made a big difference to me. I feel like I learned so much about people and what they want to share and what they need, just through the message of that song—and it came out of such a pure place. It’s been a really special gift.

The song I want played at my funeral

7 “No Woman No Cry” by Bob Marley. It’s so comforting. I can’t help but feel okay when he’s singing. I mean, who the f--- knows what I’m listening to up wherever I am, but it would probably feel nice for everyone there.

“Would people be surprised that I like ABBA?”



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Connected to your life.

Play my "Friday Night" playlist.

What album is this?

Tell me the news.

Dim the lights.

Controlled by your voice.

Hands-free and always on to read the news,
answer questions, play music, check traffic,
weather and much more. *Just ask.*

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Books

EDITED BY **TINA JORDAN** @EWTinaJordan

▶ BETWEEN THE LINES

A study from the **Pew Research Center** says that 72 percent of Americans read a book in the past year. **Frederick Forsyth** reveals in his new memoir, *The Outsider*, that he was a real-life James Bond who worked for MI6.



The National Book Award Finalists: Who Will Win?

The 2015 nominees for this coveted fiction prize include some of the most intriguing—and beyond-white-dudes diverse—in its 65-year history. But only one of them will join a pantheon that includes the likes of **Faulkner**, **Cheever**, and **Flannery O'Connor** when the prize is announced Nov. 18. Here, our take on the top contenders. **By Leah Greenblatt**

▶ THE SURPRISE PHENOM

Hanya Yanagihara, *A Little Life*

Yanagihara's finely wrought chronicle of four college friends—architect Malcolm, actor Willem, painter JB, and the brilliant but tortured Jude—making their way in New York City has spawned the kind of obsessive fandom usually reserved for books about hobbits, dragons, or orphaned boy wizards. (They even have their own tote bags.)

WHY IT COULD WIN Its heft, scope, and subject matter say Great American Novel more than any other on this list.

WHY IT WOULDN'T The drag of 700-plus pages—and the plot's masochistic pileup of misfortunes—dilutes some of *Life's* force.

▶ THE NEW KID ON THE BLOCK

Angela Flournoy, *The Turner House*

The maturity of Flournoy's quietly affecting debut defies her age, bringing 60-plus years of Detroit's deeply segregated history to bear on a generation-spanning family saga without sacrificing any of the story's intimacy.

WHY IT COULD WIN Writing this sharply observed and emotionally acute is rare to find in novelists with five times her résumé.

WHY IT WOULDN'T *Turner* feels like an excellent calling card from a young talent with even better books to come.

▶ THE CRITICAL DARLING

Lauren Groff, *Fates and Furies*

Critics have gone crazy for the Florida fabulist's dense, feverish prose since her 2008 debut, *The Monsters of Templeton*, and *Furies'* cracked-mirror portrait of a marriage has earned her some of her highest praise yet.

WHY IT COULD WIN Unlike many of her peers who strip down style in the service of storytelling, Groff is an unabapologetic maximalist:

QUICK TAKES



Hunger Makes Me A Modern Girl
CARRIE BROWNSTEIN
Memoir

You don't need to be a fan of Brownstein's seminal '90s band, Sleater-Kinney—or know how many r's are supposed to go in *riot grrrrl*—to love her frank, funny, fantastically smart memoir. Over the course of 21 snapshot-dotted chapters, she recounts how music offered her a way out of the bland Seattle suburb she grew up in and the broken family she couldn't fix. Rock & roll saved her—but success, she found, wasn't an easy panacea for the anxiety and self-doubt that rarely left her. If that sounds like a downer, it's not; her honesty is disarming, and buoyed by the same dry wit that makes her scenester-lacerating IFC series *Portlandia* so good. That's how she artfully manages to transcend the backstage tropes of the rock-bio genre, and why *Hunger* should become the new handbook for every modern girl (and yes, boys, too) looking for the courage to pursue a life less ordinary. **A**

—Leah Greenblatt
E C A



After Alice
GREGORY MAGUIRE
Novel

With *Wicked*, Gregory Maguire famously revamped the Oz stories by shifting the point of view from Dorothy to the Wicked Witch. He has now achieved a similar feat with another children's story, retelling *Alice in Wonderland* through the eyes of Alice's friend Ada—who follows her down the rabbit hole—and Alice's sister Lydia, who remains behind in Victorian England. Shifting between these settings allows Maguire to explore their unexpected similarities. Under focus, the hierarchies and political decorum binding Victorian society become as self-evidently absurd as anything the Cheshire Cat says. Maguire plays with the ancient archetypes at work in *Wonderland* while injecting them with fresh perspective.

B+ —Christian Holub **E C A**



The Mad Feast
MATTHEW GAVIN FRANK
Nonfiction

Never has a country-spanning food romp felt this subversive. Frank's essays—which dissect signature dishes from all 50 states—are nothing short of brilliant: He follows slight details through cerebral mazes, emerging with descriptions like “Homer and Aristotle... compromising on the shape of the earth” to illustrate the squashed yet spherical shape of a New York bagel. His writing style fluctuates, playing with first, third, and even second person, but the form always seems to serve its content. What it doesn't always serve, however, is the book's presumed purpose: Who is hungry for a layered Boston cream pie after it's compared to a body pressed to death during the Salem witch trials? Or a bagel, after we're told of the litter found in New York water? But as an exploration of humanity, life, and tastes, the book is delicious.

A- —Isabella Biedenbarn **E**

the kind of writer-with-a-capital-W who speaks to prize committees like these. **WHY IT WOULDN'T** Descriptions like “dazzling” and “distinctive” can also be code for *too much*; she's an acquired taste, and some readers aren't biting.

► THE PEDIGREED CHAMP

Adam Johnson, *Fortune Smiles*

A Pulitzer Prize winner (for 2012's *The Orphan Master's Son*) and beloved Stanford professor, Johnson has a singular gift for capturing the strange ambiguities and alienation of life in the 21st century. Whether he's taking on pedophiles, Katrina survivors, or North Korean exiles, each one of these six stories is a study in self-contained brilliance.

WHY IT COULD WIN He's rightly revered as one of the most original and compelling voices in contemporary American fiction.

WHY IT WOULDN'T Judges may be reluctant to reward the only man of the group—especially one with an already full mantel.

► THE SHORT-STORY VIRTUOSO

Karen E. Bender, *Refund*

A regular in the pages of *Granta*, *Ploughshares*, and *The New Yorker*, Bender has become an unparalleled observer of lives lived on the margins, illuminating characters who are “one bad car crash, one growing lump, a few missed paychecks” away from oblivion. Not all their insolvencies are financial, though: In these 13 keenly drawn tales, hope and human connection are commodities as coveted as decent health insurance.

WHY IT COULD WIN Her writing is small-scale but impactful, and undeniably topical.

WHY IT WOULDN'T *Refund*'s realities don't exactly offer a sweet escape from our own.



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GREAT TRIANGLE PLAYERS WILL
STILL GO UNRECOGNIZED.**

NOT THAT I'M BITTER.



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Stage



EDITED BY DANIELLE NUSSBAUM @daniellenuss

Broadway Tells It Like It Is—and How It Could Be

HAMILTON'S NOT THE ONLY show with something to say. Broadway's taking a big gamble this fall on musicals with a message, each one elevating the genre with provocative discourses on sexuality (*The Color Purple*, *Spring Awakening*), race (*On Your Feet!*, *Allegiance*), power (the play *King Charles III*), and even arts education (Andrew Lloyd Webber's *School of Rock—The Musical*). Add in heavy dramas dominated by A-list players—including Keira Knightley, Bruce Willis, Al Pacino, and Clive Owen—and your next trip to the Great White Way might bring tears to your eyes (and not just because of the ticket price). —*Isabella Biedenbarn, Marc Snetiker, and Nina Terrero*



THE ROYAL TREATMENT

King Charles III

Costume designer **Tom Scutt** reveals how he transformed the actors into their noble doppelgängers in this futuristic history drama wherein Charles is in charge

▲ Richard Goulding, Margot Leicester, Tim Pigott-Smith, Lydia Wilson, and Oliver Chris

- | | | | | |
|--|---|---|---|--|
| <p>1</p> <p>Harry</p> <p>"As soon as we dyed [actor] Rich Goulding's hair red, we had Harry. The costuming in this play is most effective when we see Harry in his uniform. It becomes a kind of cage: He's forever trapped by duty, by civility, by history, by tradition. He doesn't belong in this outfit."</p> | <p>2</p> <p>Camilla</p> <p>"In the U.K. production, Camilla didn't wear this. I resisted the change, because I wanted to avoid imitation of the real characters. But as soon as we did the fitting with Margot putting that hat on, and the brooch, that woman comes to life in front of you. She embodies the essence of Camilla."</p> | <p>3</p> <p>Charles</p> <p>"King Charles dissolves Parliament in his military uniform, and from then on in, he doesn't leave that costume. He never returns to the modern world, as it were: He sort of regresses and almost becomes King Lear. It's like he slips out of time and into a Shakespeare play of his own tragedy."</p> | <p>4</p> <p>Kate</p> <p>"We wanted to have something that was absolutely stylish but also totally appropriate and somber for a funeral. She's stately, in control, and dominant, but soft as well. Lydia wears these very high stiletto platform L.K. Bennett shoes. She forms a lot of that character on those shoes."</p> | <p>5</p> <p>William</p> <p>"Ollie Chris looks so like William, it's unreal. There's a real warmth and romance you feel when you see him in the uniform he wore to his wedding. It fits the bill: He looks like the front page of a magazine. For us Brits, it's an interesting thing to address, because that is our future king."</p> |
|--|---|---|---|--|



THE CHARMER "It's great when you're sitting around and a word pops up and everyone looks at you but only one person laughs. You go, 'Okay, you get me. I'm not just the only crazy Brit here.'"

—**MATT RYAN**, ON FINDING CHEMISTRY WITH HIS ONSTAGE PARAMOUR KEIRA KNIGHTLEY IN *THÉRÈSE RAQUIN*, HER BROADWAY DEBUT



THE SCENE

Misery

▲
Bruce
Willis

The question most frequently posed to director Will Fears about his new play, *Misery*—based on the Stephen King novel about an injured novelist (Bruce Willis, in his Broadway debut) held hostage by a psychotic fan (Laurie Metcalf)—is how they re-create the 1990 movie's most gruesome moment. "There's only ever been one way: You break his ankles with a sledgehammer. The largest conversation was, which ankle first?" says Fears, who employs a bone-crunching sound effect, a few misdirecting props, and the film's use of "Moonlight" Sonata for the big smash. "It's like when somebody's waited to see *Hamlet* for 'To be, or not to be.' You can hear the audience giggle with anticipation, and you know they've spent the whole show waiting for it to come."

THE RETURN

LEA SALONGA

The icon, 44, returns to Broadway in the powerful musical *Allegiance*, based on stories from George Takei (who also stars) about Japanese-American internment during World War II

It's been eight years since you were last on Broadway. When did it really sink in that you're back?

We added more choreography last night, and today I woke up like, "Why is my arm achy? Oh, yeah. You're in a musical."

What surprised you about working with George Takei?

Every word out of his mouth is carefully chosen. He'll use a highfalutin word that I don't know, and then I Google it.

You sang as Jasmine in *Aladdin* and Mulan in *Mulan*. Who would you rather hang out with?

Oh my God. Jasmine has her tiger, Mulan has her sword.... They're both flawed and conflicted and beautiful and smart, but...this is Sophie's choice. That's too hard.



THE DEBUTS

Jennifer Hudson, Danielle Brooks, and Cynthia Erivo in *The Color Purple*

An Oscar winner, a TV inmate, and a British newcomer walk onto an empty set, and what emerges is a stripped-down but no less resonant revival of the musical *The Color Purple*—and three newly minted Broadway stars

How does the timing of this debut align with your careers?

DANIELLE BROOKS I couldn't have done this before *Orange Is the New Black*. I've been out of Juilliard for almost four years and auditioned for a lot of shows, and I think God has a funny way of saying, "No, no, no..." Because this is the one you need to be making your Broadway debut in. I'm grateful for the no's.

JENNIFER HUDSON I always said maybe when I got to 35, I'd be ready to do theater. This is something you can't half-ass. I didn't want anything else to be in the way. Five years ago... I don't know. There's still a lot going on now, but it feels right.

CYNTHIA ERIVO It's so special how our timelines have converged. We're on the same journey: If one needs help, the other two are there to pick her up.

What are you counting on one another for the most?

BROOKS I'm juggling a lot trying to do *Orange* and *Color Purple* at the same time. They've been so gracious being there for me, even if they don't know it.

ERIVO My role is super heavy, and there are times when my head will be literally spinning. And I'll get a big hug from this one [gestures to Brooks] or an "Oh, child" from this one [puts hand on Hudson's shoulder].

HUDSON We're all going through it together, and it helps us help

each other. Once we came together, we never parted.

BROOKS And the piece is about sisterhood, so how can you not bond with two other sisters on a similar path, doing their first Broadway show in one of the most American classic pieces?

What makes this show so special for you?

BROOKS I saw the original when I was 15, ten years ago. It was my first Broadway show, and my dad took me all the way from South Carolina. It was so transformative to see people on stage with the same skin tone as myself. And now it's full circle, the thing that made me want to be an actor [letting me] provoke the same thing in another young chocolate girl.

With what *The Color Purple* says about gender and sexuality, how does it fit into 2015?

HUDSON Something like this is timeless, and it's always needed. When something has meaning and truth, it can sit anywhere.

ERIVO We might be in costumes from way back, but in 2015 these things are still happening, and so to see women come through serious adversities... you're not being forced to feel sympathetic. You're watching them help each other get to a good place, and what's wonderful is it allows people here and now to know it's possible.

starring Al Pacino ► *Sylvia*, in which Matthew Broderick adopts a dog played by Annaleigh Ashford



▲ Jennifer Hudson, Cynthia Erivo, and Danielle Brooks play Shug, Celie, and Sofia

Cynthia starred in this show in London. What wisdom has she brought to it here?

BROOKS She's dedicated. It's a dedication only a champion has.

HUDSON I could not be more honored to work with both of these ladies, but Cynthia is the head and everything else follows suit. She's a great leader.

ERIVO I was in London watching you on my Netflix and watching you sing, thinking, 'These guys are brilliant,' before even knowing you were doing this show.

What have you learned about one another?

BROOKS I knew Cynthia was a force from watching YouTube. With Jennifer—it kind of makes me emotional—it's just how open she is as a human being.

[Voice breaks] I'm just so grateful because some people at certain levels don't know how to be open in that way. It's great for me to watch to see what kind of—I hate this word—celebrity I can be. I don't have to be nasty.

HUDSON Oh, that's the worst misconception. One of my first theater directors told me, it's not about how good you are but how good you are to work with. I'm not here for the celebrity. All I care about is the craft. How awful would it be if I was this bitch that came in? I don't even begin to know how to do that. When you see us crying, that's real tears. That's not just Shug crying for Celie—that's Jennifer crying, proud of Cynthia and Danielle.



Josh Segarra and Ana Villafañe as Emilio and Gloria

THE JUKEBOX

On Your Feet!

Before J. Lo or Shakira, there was **Gloria Estefan**, whose fusion of Latin and pop made her a crossover sensation. Her rise to fame with husband and producer Emilio is now a Broadway tuner set to Gloria's megahits. Here, the legend takes us behind the music.

► "I See Your Smile"

Gloria arranged this hit single as a duet and removed its signature synthesizer riffs to make it more timeless. "It's about trying to say something to someone about what you're feeling. Emilio and I felt very attracted to each other early on, but we were afraid, because of the band, to mess things up."

► "Get on Your Feet"

Book writer Alexander Dinelaris declared the anthem, featured in a big Miami Sound Machine concert scene, the theme song for the Estefans' story. "He told us, 'What I see in your life is that you and Emilio have had to constantly get back on your feet.' That's what he wanted to write about."

► "If I Never Got to Tell You"

Gloria's mom and Emilio sing the ballad as they stand over the singer's hospital bed following a horrific tour-bus crash, which left Gloria with fractured vertebrae in 1990. "I wanted to create something just for this play," she says of the original number she wrote with her daughter, Emily.

► "Coming Out of the Dark"

The show ends with her first postrecovery performance at the 1991 AMAs. Each detail was meticulously re-created, right down to the backless blue dress she wore. "We wanted to share that we're a family like everybody else. Things happen, you go through stuff, and you come out stronger."

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A woman with dark hair, wearing a blue and white plaid shirt, is sitting on the floor next to a large, brown, furry creature. The creature has a mask with large, white, oval eyes and a small, dark, triangular nose. The creature is sitting upright, and the woman is leaning against it. The background is a cluttered room with shelves filled with various items, including books, boxes, and other objects. A red heart icon is visible in the bottom left corner of the image.



A man with dark hair, wearing a brown jacket over a light-colored shirt, is shown from the chest up. He is holding a sword with a red tassel. The background is a light blue sky.

A woman with long dark hair is holding a baby wrapped in a white blanket. She is looking down at the baby with a gentle expression. The background is a soft, out-of-focus blue and white.

GEMMA LOVELL WILL JONES

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